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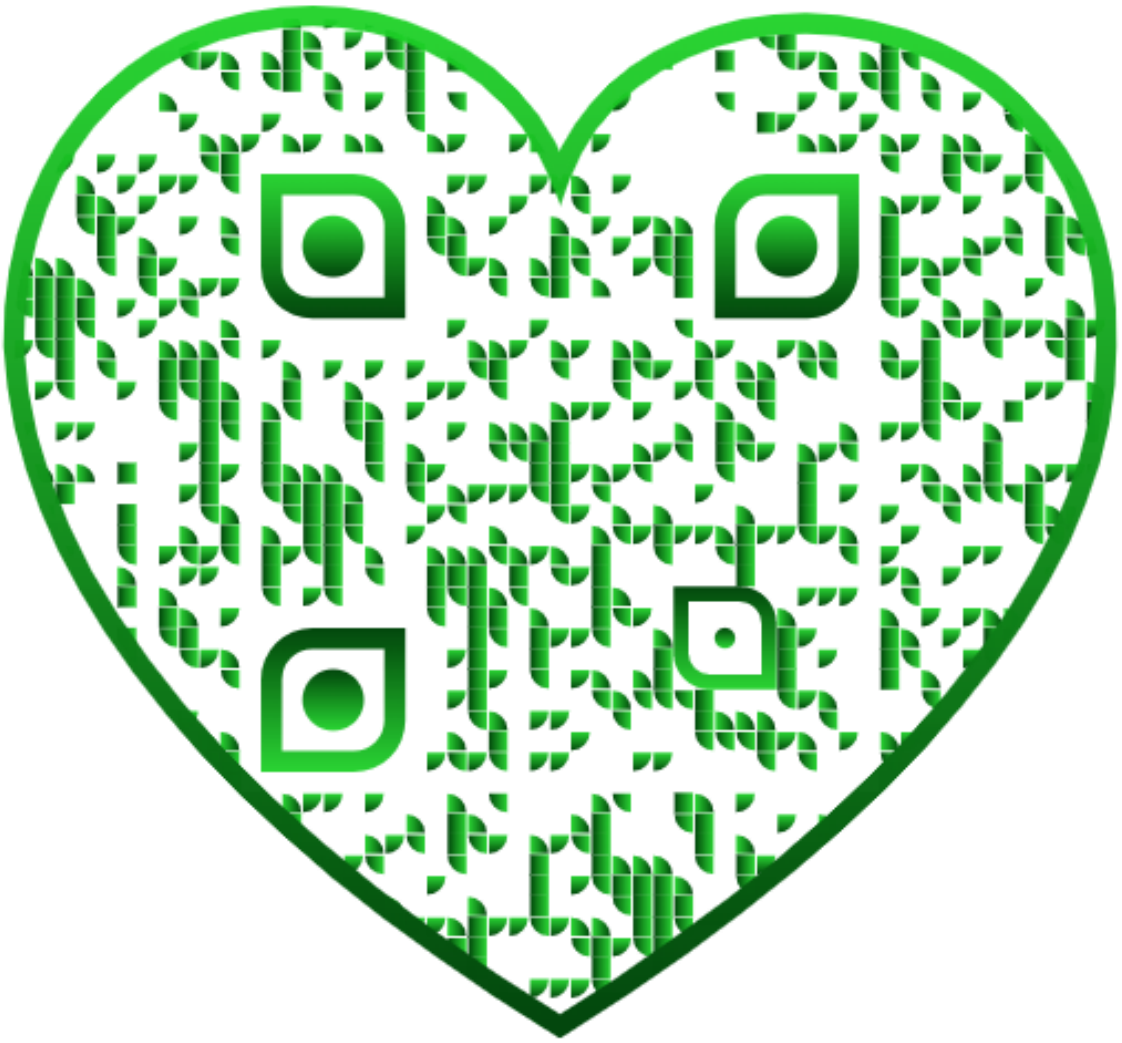

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Partituras Brasileiras Online

O Centro da Música da Fundação Nacional de Artes tem o prazer de trazer à comunidade musical brasileira e internacional novos volumes da coleção Partituras Brasileiras Online, reafirmando seu empenho em difundir e dar acesso gratuito a um panorama cada vez mais diverso da criação musical brasileira. Compõe os volumes ora publicados composições populares e de concerto, contemporâneas e históricas, para formações instrumentais e vocais.

Três volumes de música de concerto oferecem uma amostragem expressiva da produção recente de música brasileira contemporânea, que dão testemunho de um espectro vasto de linguagens, recursos narrativos e filiações estéticas. A coletânea abrange desde peças para instrumento solo até partituras orquestrais, passando por música de câmera para as mais variadas formações.

Completa a seção de música contemporânea um volume dedicado especialmente a obras que integraram a programação das últimas Bienais de Música Brasileira Contemporânea. A publicação destas partituras dá visibilidade e acesso a mais uma parte de um vasto acervo resultante da política continuada de fomento à criação musical desenvolvida pela Funarte.

A música para formação coral ainda não havia sido contemplada e passa agora a integrar a coleção, que traz tanto peças do repertório sacro mineiro dos séculos XVIII e XIX quanto composições de músicos em atividade, compostas nos últimos 40 anos. A seleção atende a coros e conjuntos vocais de diferentes formações, de níveis técnicos diversos.

Por fim, mas não menos importante e caro a nós, o volume dedicado à sanfona completa o conjunto de volumes e dá continuidade à proposta de incorporar ao acervo de partituras dossiês com foco nos instrumentos da tradição popular brasileira. Um estudo sobre a presença e uso da sanfona no Brasil e uma rica seleção de composições para o instrumento oferecem, em seu conjunto, uma visão panorâmica sobre a diversidade de gêneros, estilos e tradições que compõe o universo da sanfona brasileira – de sua implantação no Brasil agrário às apropriações urbanas e experimentações contemporâneas.

Aos compositores, que cederam gentilmente os direitos de publicação de suas obras, aos curadores e autores que desenvolveram um trabalho de excelência e à equipe de organização e publicação faço uma viva saudação por mais esta bela realização, desejando aos leitores – músicos, pesquisadores e interessados em geral – um excelente proveito!

Bernardo Guerra
Diretor do Centro da Música

Compositores contemporâneos

A produção brasileira contemporânea de música de concerto integra um processo cultural presente em nossa história desde o tempo colonial. Documentos e partituras comprovam a existência de compositores brasileiros há quatro séculos. Diferente de outras colônias, cujos registros são de compositores da Metrópole que vieram morar ou cumprir alguma missão, nossa produção contou com grandes nomes entre os nascidos no Brasil. Vale destacar sempre José Maurício Nunes Garcia, mulato, descendente de escravos, o maior compositor das Américas do período colonial; João de Deus de Castro Lobo, liberto, filho de escrava; e uma série de nomes que constituem a história e o acervo da música de concerto brasileira até os nossos dias.

Esta atividade intensa que marca a história da música no Brasil cria um ambiente e uma tradição musical que alimenta e renova a produção e o surgimento de gerações de compositores representativos de cada época e da força expressiva da música brasileira de concerto.

As partituras constantes desta coleção integram uma vasta produção musical por compositores expressivos que renovam a força da música brasileira de concerto, em todas as suas manifestações e correntes estéticas. São criações contemporâneas, generosamente cedidas, que dialogam com técnicas e linguagens diversas. Compositores como Tim Rescala, um dos criadores que transita por expressões artísticas que incluem a música de concerto, a trilha sonora, a música cênica, a música popular, e todas as possibilidades que a música comporta; Pauxy Gentil-Nunes, professor de composição, pesquisador de linguagens contemporâneas e de ritmos característicos brasileiros que se combinam em sua música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, e outros, todos representativos da música de concerto produzida entre nós por um universo de compositores contemporâneos brasileiros, com uma trajetória e bagagem que não caberia neste espaço de abertura do catálogo.

Acreditamos que esta seja mais uma etapa de ampliação de acesso a um acervo incalculável de obras para todas as formações e estilos. Um estímulo para músicos, pesquisadores, estudantes, conhecerem a qualidade e variedade da música brasileira contemporânea, e com isso se interessarem em ampliar sua busca e contato com compositores e suas obras.

José Schiller
Coordenador de Música de Concerto

Contemporary composers

The contemporary Brazilian concert music production integrates a cultural process present in our history since colonial times. Documents and scores prove the existence of Brazilian composers four centuries ago. Unlike other colonies, whose records show composers from the metropolis that went over to reside or to fulfill some mission, our production counted on great names among those born in Brazil. It is always worth mentioning José Maurício Nunes Garcia, a mulatto, descendant of slaves, the greatest composer of the Americas in the colonial period; João de Deus de Castro Lobo, a freed slave; and a series of names that have made the history and the collection of the of Brazilian concert music until our days.

This intense activity that marks the history of music in Brazil creates an atmosphere and a musical tradition that feeds and renews the production and the appearance of generations of composers representing each era and the expressive strength of Brazilian concert music.

The scores contained in this collection integrate a vast musical production by expressive composers who reaffirm the force of Brazilian concert music, in all its manifestations and aesthetic currents. These contemporary creations, generously contributed to this collection, converse with different languages and techniques. Composers such as Tim Rescala, one of the creators whose artistic expressions include concert music, soundtracks, scenic music, popular music, and all the possibilities that music entails; Pauxy Gentil-Nunes, composition professor, researcher of contemporary languages and characteristic Brazilian rhythms that blend in his music; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, and others, all representative of the concert music produced among us by a universe of contemporary Brazilian composers, with a trajectory and background that would not fit in this catalog's opening space.

We believe this is yet another step in expanding access to an invaluable collection of works for all formations and styles. An incentive for musicians, researchers and students to get to know the quality and variety of Brazilian contemporary music, and to become interested in broadening their search and contact with composers and their works.

José Schiller
Concert Music Coordinator

Compositores contemporáneos

La producción brasileña contemporánea de música de concierto integra un proceso cultural presente en nuestra historia desde el tiempo colonial. Documentos y partituras comprueban la existencia de compositores brasileños hace cuatro siglos. Diferente de otras colonias, cuyos registros son de compositores de la Metrópolis que vinieron a vivir o a cumplir alguna misión, nuestra producción contó con grandes nombres entre los nacidos en Brasil. Vale destacar siempre a José Maurício Nunes Garcia, afrodescendientes de esclavos, el mayor compositor de las Américas del período colonial; João de Deus de Castro Lobo, liberado, hijo de esclava; y una serie de nombres que constituyen la historia y el acervo de la música de concierto brasileña hasta nuestros días.

Esta actividad intensa que marca la historia de la música en Brasil crea un ambiente y una tradición musical que alimenta y renueva la producción y el surgimiento de generaciones de compositores representativos de cada época y de la fuerza expresiva de la música brasileña de concierto.

Las partituras constantes de esta colección que integran una vasta producción musical por compositores expresivos que renuevan la fuerza de la música brasileña de concierto, en todas sus manifestaciones y corrientes estéticas. Son creaciones contemporáneas, generosamente cedidas, que dialogan con técnicas y lenguajes diversos. Compositores como Tim Rescala, uno de los creadores que transita por expresiones artísticas que incluyen la música de concierto, la banda sonora, la música escénica, la música popular, y todas las posibilidades que la música permite; Pauxy Gentil-Nunes, profesor de composición, investigador de lenguajes contemporáneos y de ritmos característicos brasileños que se combinan en su música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, y otros, todos representativos de la música de concierto producida entre nosotros por un universo de compositores contemporáneos brasileños, con una trayectoria y bagaje que no cabría en este espacio de apertura del catálogo.

Creemos que ésta sea una etapa más de ampliación para el acceso a un acervo incalculable de obras para todas las formaciones y estilos. Un estímulo para que, músicos, investigadores, estudiantes, conozcan la calidad y variedad de la música brasileña contemporánea, y con eso, se interesen por ampliar su búsqueda y que tengan contacto con compositores y sus obras.

José Schiller
Coordinador de Música de Concierto

Compositeurs contemporains

La production brésilienne contemporaine de musique de concert intègre un processus culturel présent dans notre histoire depuis l'époque coloniale. Des documents et des partitions prouvent l'existence de compositeurs brésiliens il y a quatre siècles. Contrairement à d'autres colonies, dont les enregistrements sont ceux de compositeurs de la métropole qui sont venus y habiter ou y remplir une mission, au Brésil notre production comptait sur de grands noms parmi ceux qui y sont nés. Il vaut mentionner José Maurício Nunes Garcia, mulâtre, descendant d'esclaves, le plus grand compositeur des Amériques de la période coloniale; João de Deus de Castro Lobo, libéré, fils d'esclave; et une quantité de noms qui constituent l'histoire et la collection de la musique brésilienne de concert jusqu'à nos jours.

Cette activité intense qui marque l'histoire de la musique au Brésil crée une atmosphère et une tradition musicale qui nourrit et renouvelle la production et l'apparition de générations de compositeurs importants de chaque époque et de la force expressive de la musique brésilienne de concert.

Les partitions contenues dans cette collection intègrent une vaste production musicale produite par compositeurs expressifs qui renouvellent la force de la musique brésilienne de concert, dans toutes ses manifestations et dans tous ses courants esthétiques. Ce sont des créations contemporaines, généreusement offertes, qui dialoguent avec différents langages et techniques. Des compositeurs tels que Tim Rescala, un des créateurs qui transite par des expressions artistiques comme la musique de concert, la bande-son, la musique instrumentale de théâtre , la musique populaire et toutes les possibilités que la musique offre; Pauxy Gentil-Nunes, professeur de composition, chercheur de langues contemporaines et de rythmes brésiliens combinés dans sa musique; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo et d'autres, tous représentatifs de la musique de concert produite parmi nous par un univers de compositeurs brésiliens contemporains, avec une trajectoire et des bagages

Nous croyons que celle-ci est une nouvelle étape dans l'élargissement de l'accès à une collection innombrable d'œuvres pour toutes les formations et tous les styles. Une incitation pour les musiciens, chercheurs et étudiants à connaître la qualité et la variété de la musique brésilienne contemporaine de telle manière à s'intéresser et quand même élargir leur recherche et leur contact avec les compositeurs et leurs œuvres.

José Schiller
Coordonnateur de musique de concert

Современные композиторы

Современная бразильская академическая музыка является частью культурного процесса со времен колониализма. Существующие документы и партитуры доказывают существование бразильских композиторов в течении последних четырех веков. В отличие от других колоний, где музыкальные произведения были созданы композиторами из метрополий, приехавших для проживания или выполнения какой-то миссии, наше музыкальное производство включает в себя великие имена композиторов, рожденных на территории Бразилии. Стоит отметить мулата Жозе Маурисио Нунес Гарсиа,; Жуао де Деус де Кастро Лобо, сына рабыни, рожденным свободным; и ряд имен, которые являются частью нашей истории и музыкального архива бразильской концертной музыки до наших дней.

Эта активная деятельность, которая отмечена история бразильской музыки в Бразилии, создает атмосферу и дает пищу для постоянного появления поколений важных композиторов своей эпохи и для создания бразильской концертной музыки.

Партитуры, входящие в эту коллекцию, являются частью обширного музыкального производства важных композиторов, которые придают новую силу бразильской концертной музыке, во всех ее проявлениях и эстетических направлениях. Это современные произведения, щедро нам предоставленные, были созданы с использованием различных техник и стилей. Можем привести в пример композитора Тима Рескала, использующего разнообразные музыкальные жанры творческого выражения. Эти жанры включают в себя концертную музыку, звуковые дорожки, музыку для спектаклей, популярную музыку и другие музыкальные жанры. Также можем отметить Пакси Жентил-Нунес, преподавателя композиторского искусства, изучающего современную музыку и типичные бразильские ритмы, которые он объединяет в своем творчестве. Среди других композиторов можно выделить: Маризу Резенде, Эли-Эри Моура, Аилтона Эскобара, Рикардо Петракка, Густаво Бонин, Кайо Фако, Каду Вердана, Алешандре Шуберта, Карлоса Димитрия Серво и других представителей концертной музыки; эту музыку сочиняют для нас современные бразильские композиторы, описание творческого пути которых не поместилось бы в этом пространстве, открывающем каталог.

Мы уверены, что речь идет о новом этапе, который даст больше возможностей для доступа к безграничному архиву произведений различных ансамблей и стилей. Это даст стимул музыкантам, исследователям, студентам узнать, насколько хороша и разнообразна современная бразильская музыка. Таким образом, у них появится возможность для расширения поиска и знакомства с композиторами и их произведениями.

Жозе Шиллер
Координатор по концертной музыке

当代作曲家

当代巴西音乐融合了自殖民时代以来的历史文化。四个世纪以来，文献和乐谱叙述着巴西作曲家的存在。与其他殖民国家不同，他们的作品多是来自大都会的作曲家，而巴西著名的作品却是出自土生土长的巴西人。其中著名的有：José Maurício Nunes Garcia，黑白混血，奴隶的后裔，殖民时期美洲最伟大的作曲家; João de Deus de Castro Lobo，奴隶的儿子，后被释放;至今仍被视为成巴西音乐历史和收藏界的明星。
当代作曲家的涌现创造出的音乐氛围和音乐传统，滋养了一代代的作曲家，也使巴西音乐迸发出新的活力。
该系列仅仅展示了当代优秀作曲家大量音乐作品中的一部分，无论是在表现形式还是在审美潮流方面，他们都赋予了巴西音乐会音乐新的动力。。它们是当代作品，也是不同技艺和语言之间的对话。作曲家 Tim Rescala，通过音乐会音乐、配乐、风景音乐、流行音乐以及其他所有音乐表现形式传播音乐; Pauxy Gentil-Nunes，作曲老师，将当代语言和巴西特色音乐研究完美地融合到他的音乐之中Marisa Resende，Eli-Eri Moura，Aylton Escobar，Ricardo Petracca，Gustavo Bonin，Caio Facó，Cadu Verdan，Alexandre Schubert，Carlos Dimitri Cervo等，都是我们当代优秀巴西作曲家的代表，由于篇幅有限，无法一一叙述。
我们相信这是为宝贵作品集增添音乐形式和风格重要的一步步，也将激励我们的音乐家、研究人员和学生了解当代巴西音乐的多样性，增加其对作曲家及其作品的了解和兴趣。

José Schiller
音乐会音乐协调员

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XX BIENAL
A MAIS ABRANGENTE
MOSTRA DA MÚSICA
ERUDITA BRASILEIRA
DE MÚSICA BRASILEIRA
CONTEMPORÂNEA
2013
RIO DE JANEIRO, 27 DE SETEMBRO A 6 DE OUTUBRO

XX BIENAL DE MÚSICA CONTEMPORÂNEA

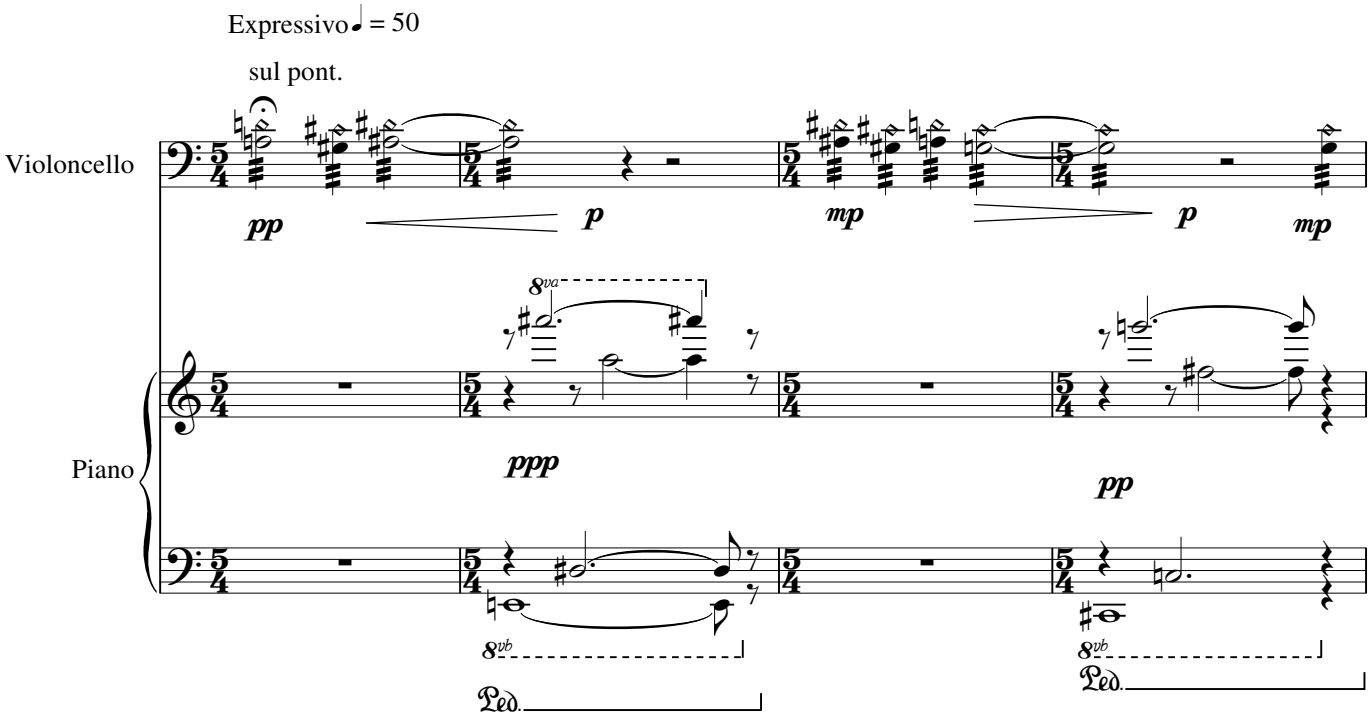
J Orlando Alves

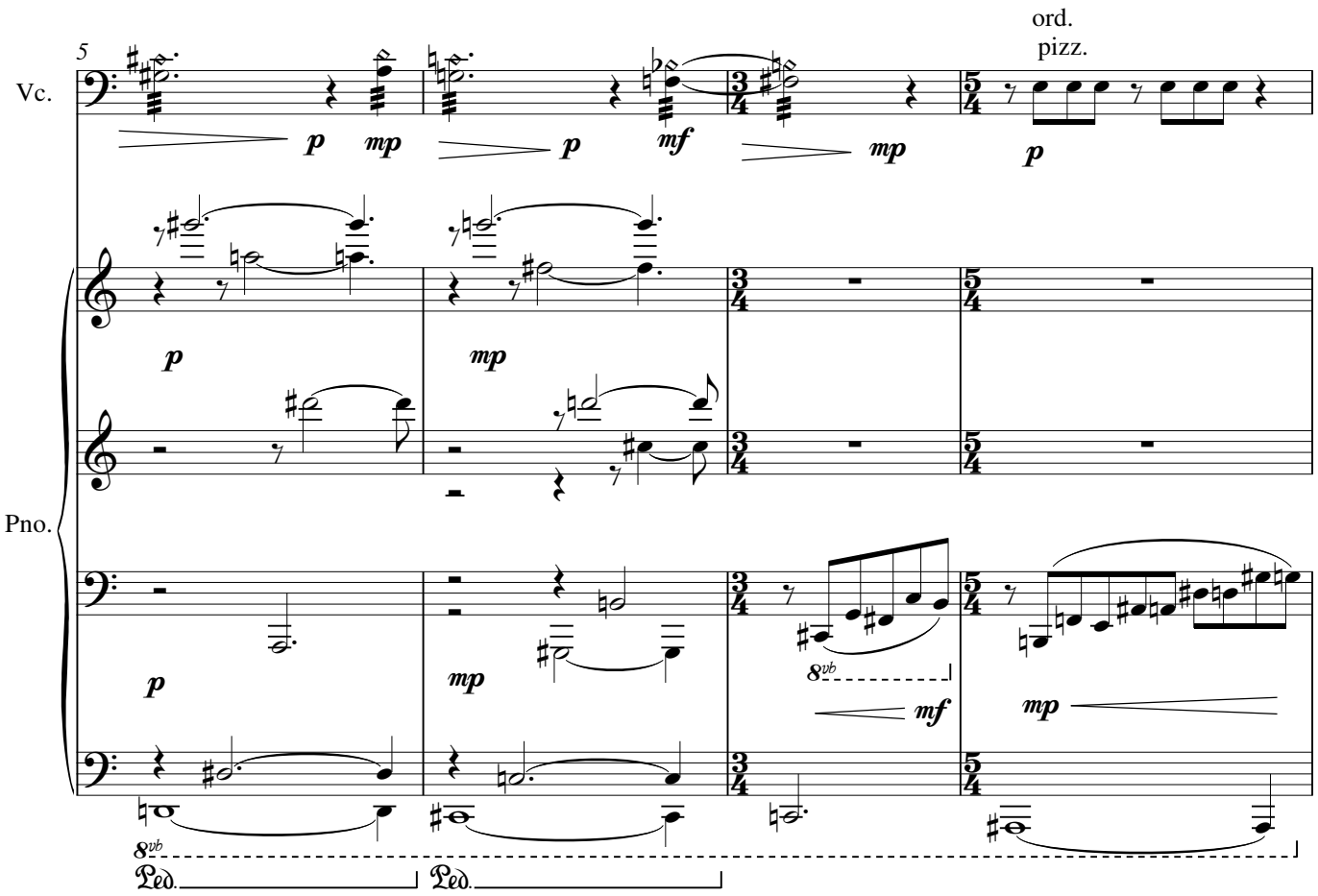
Introspecções II 15

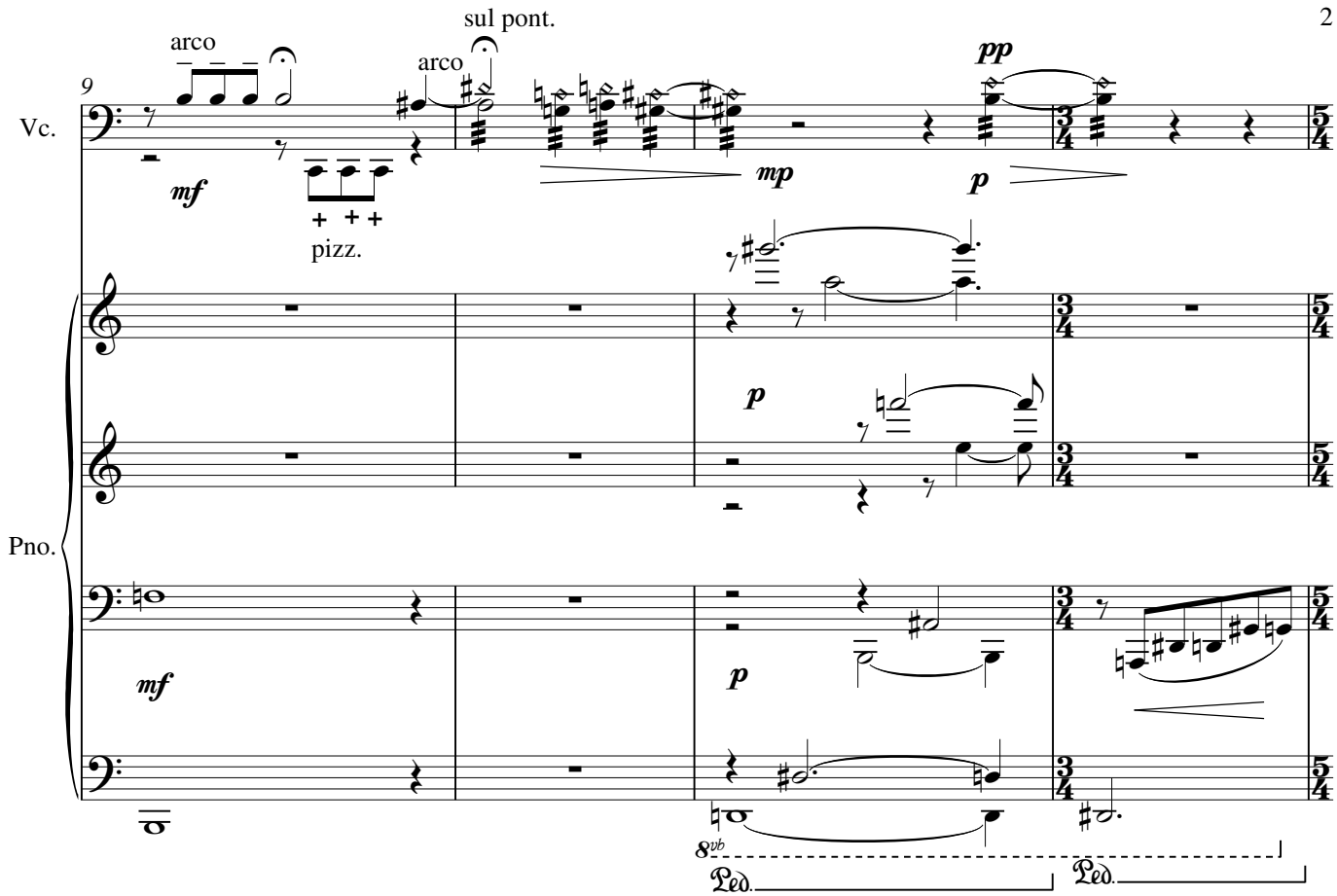
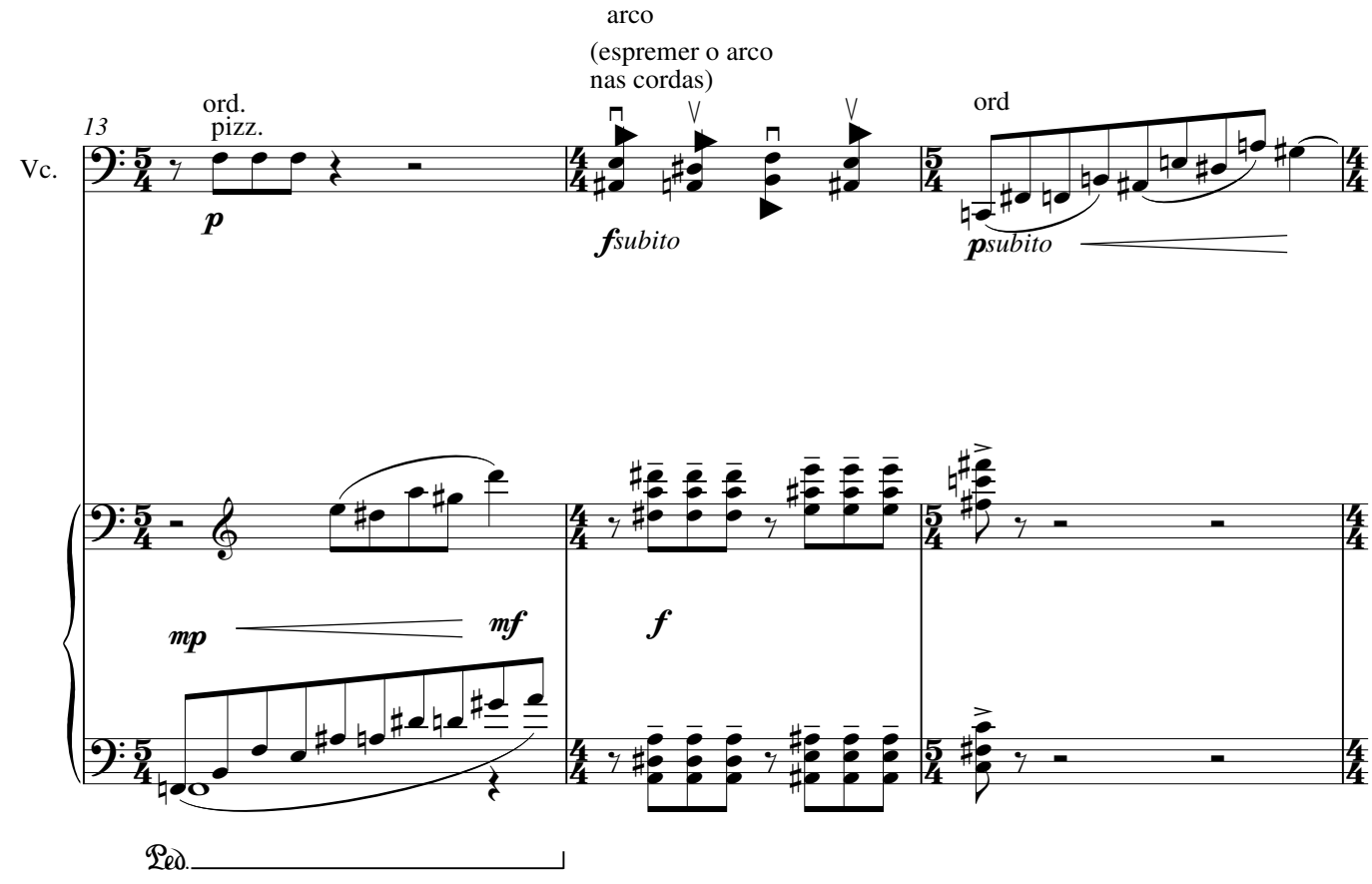
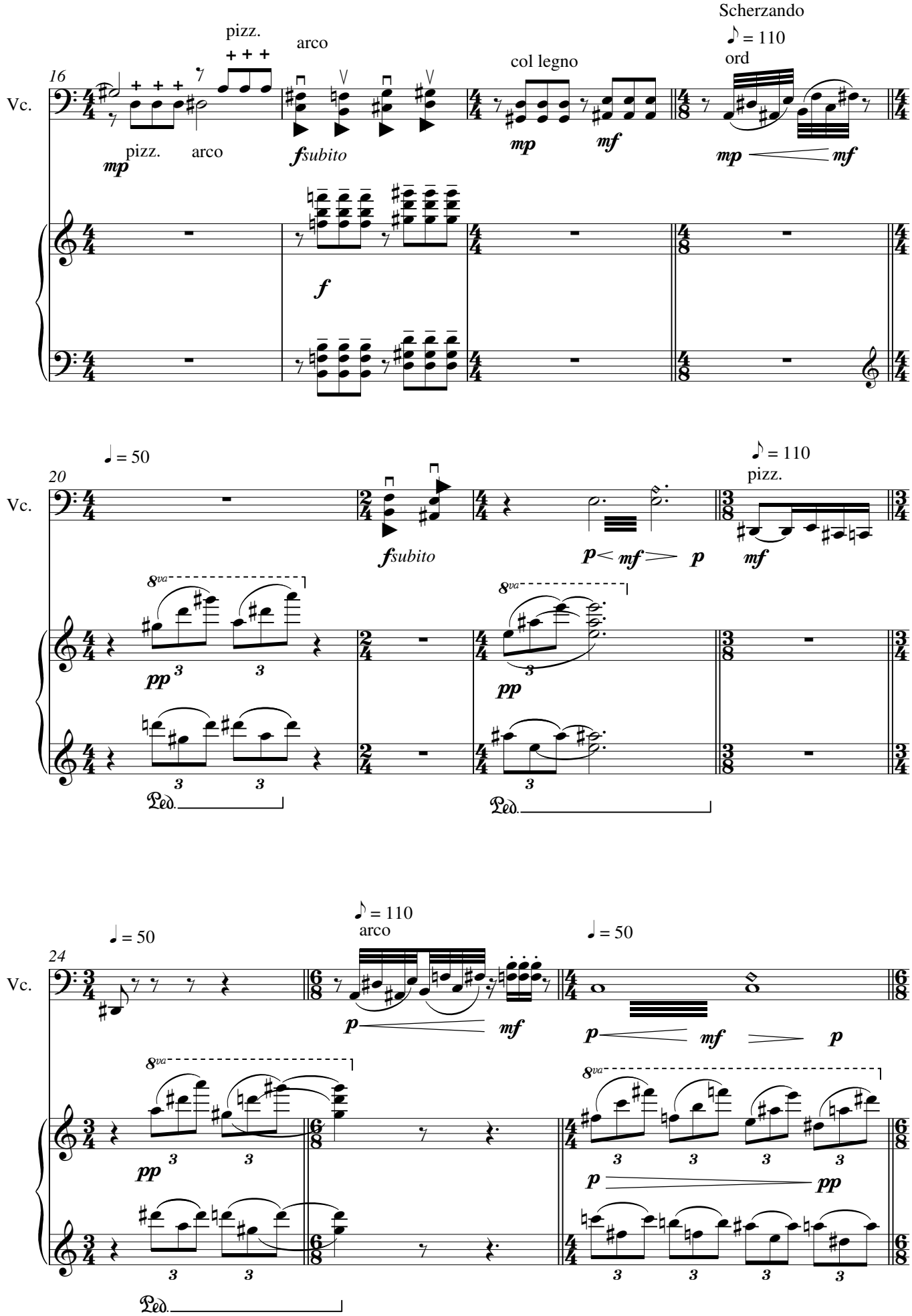
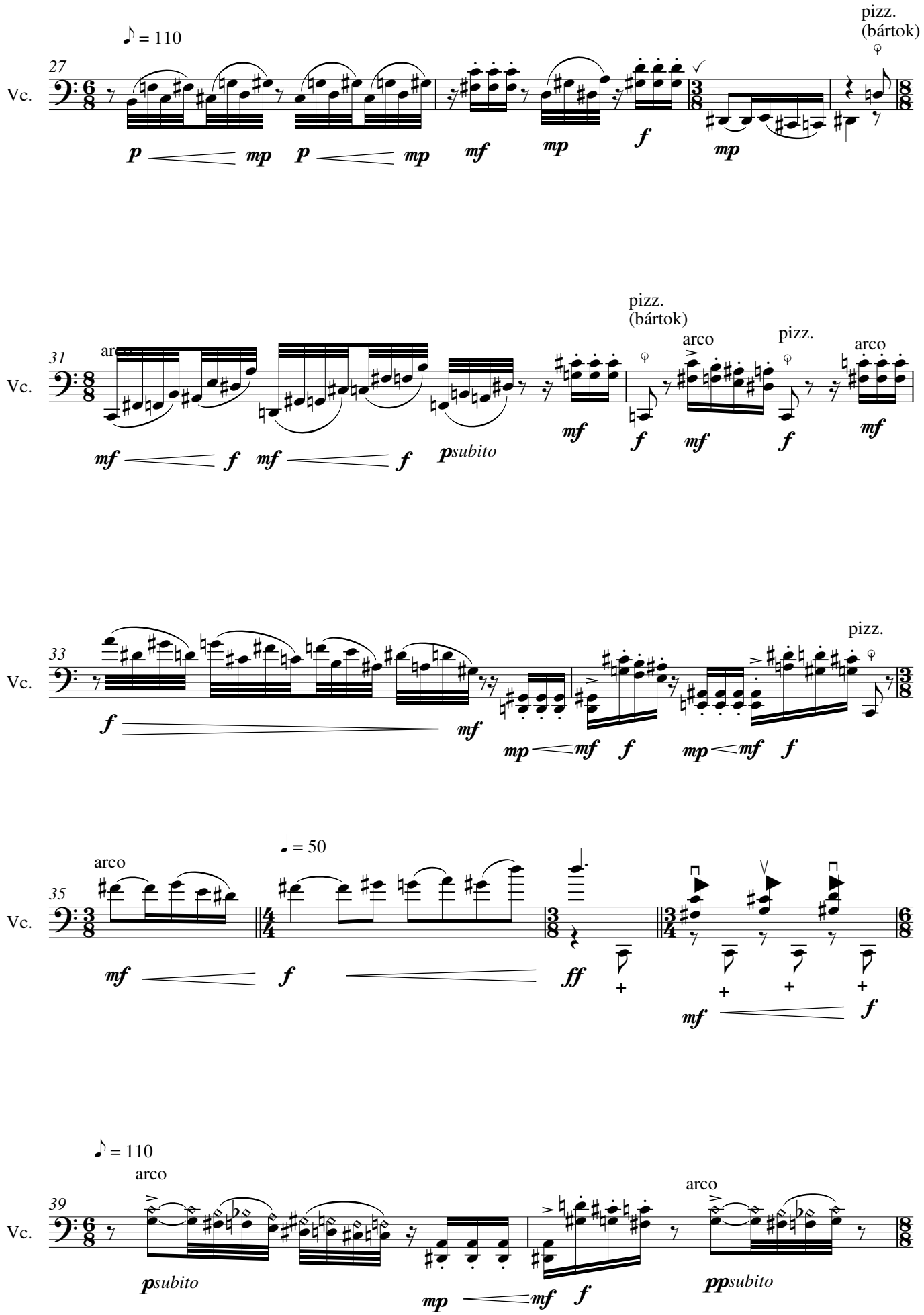
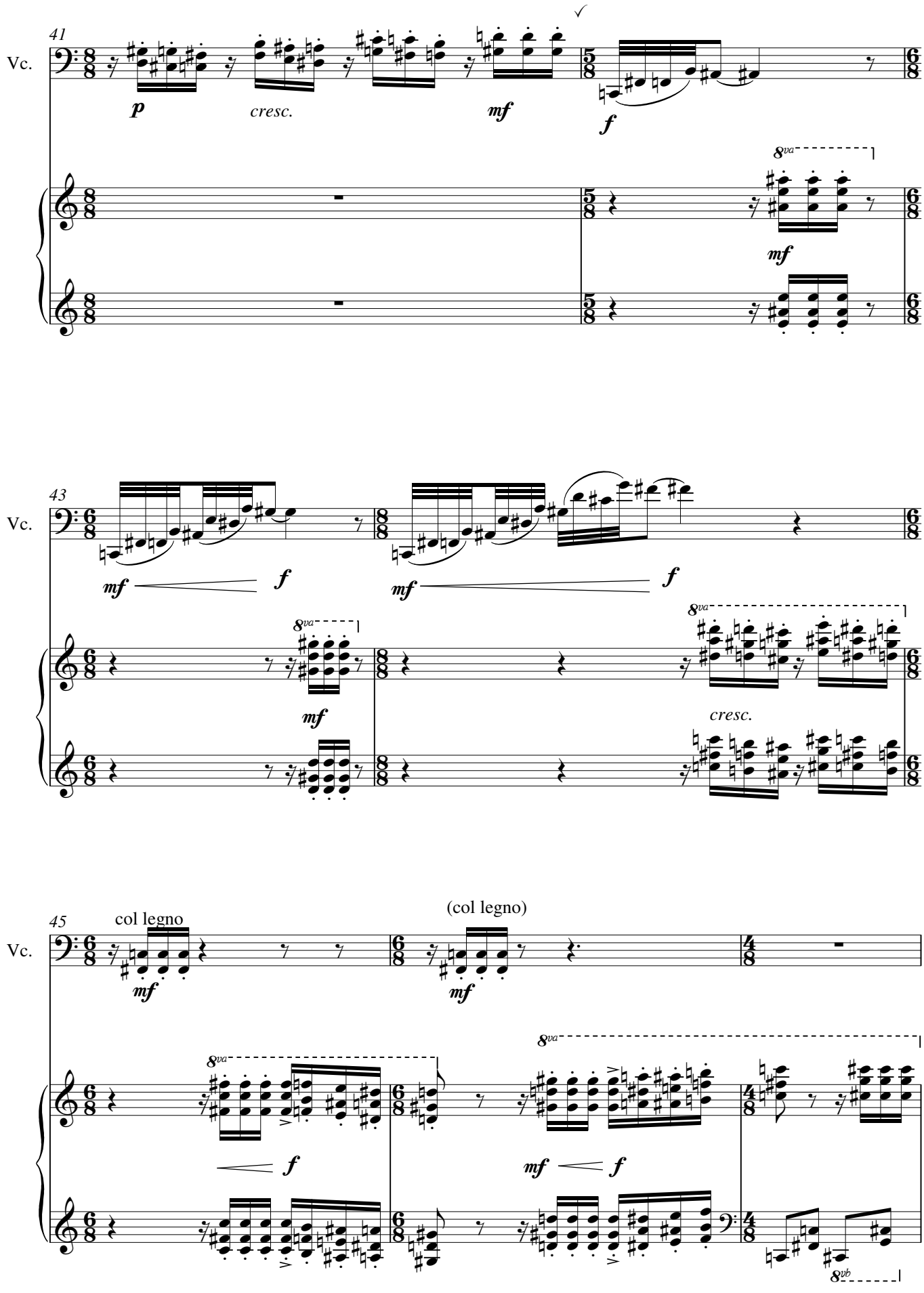
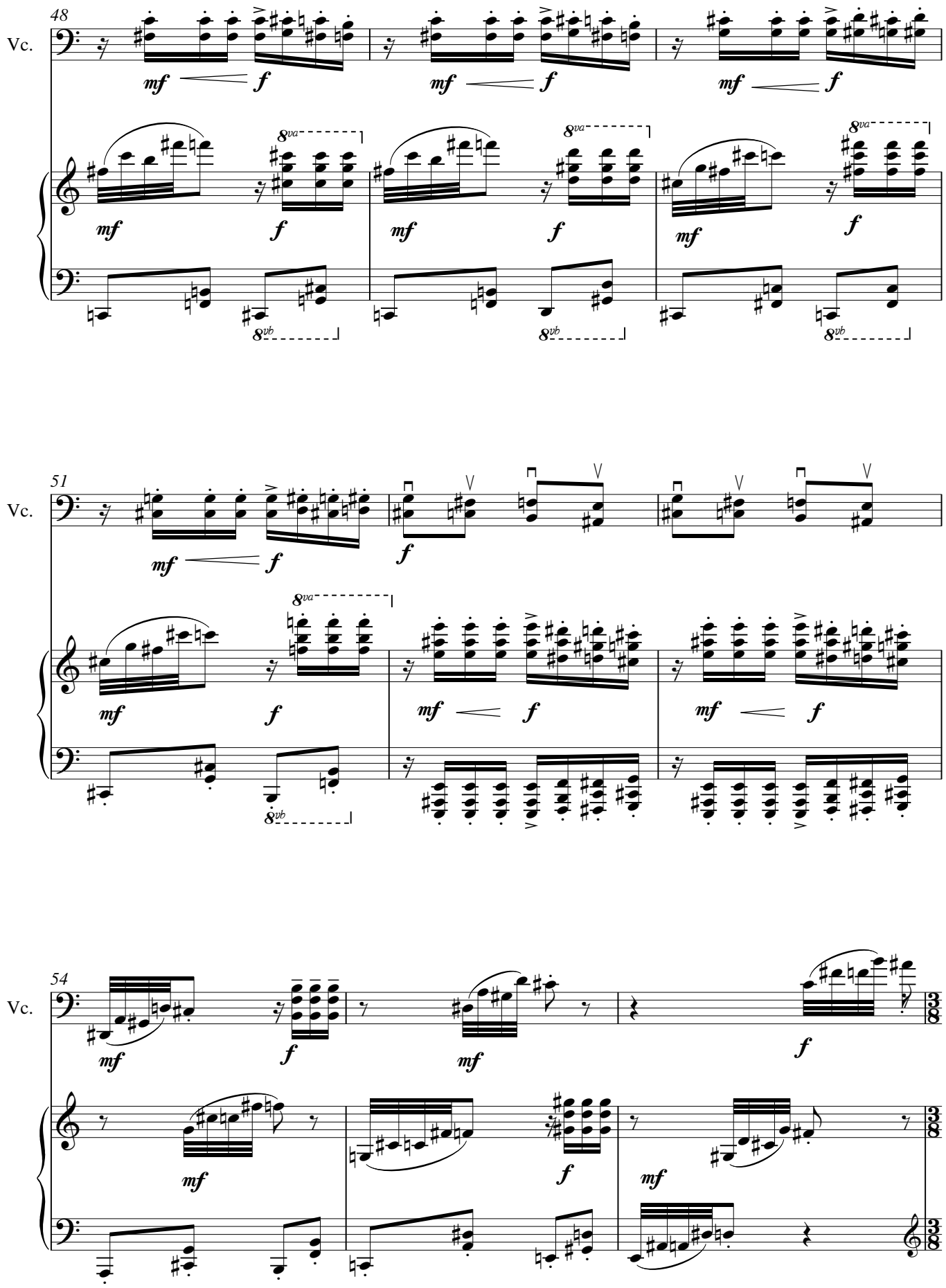
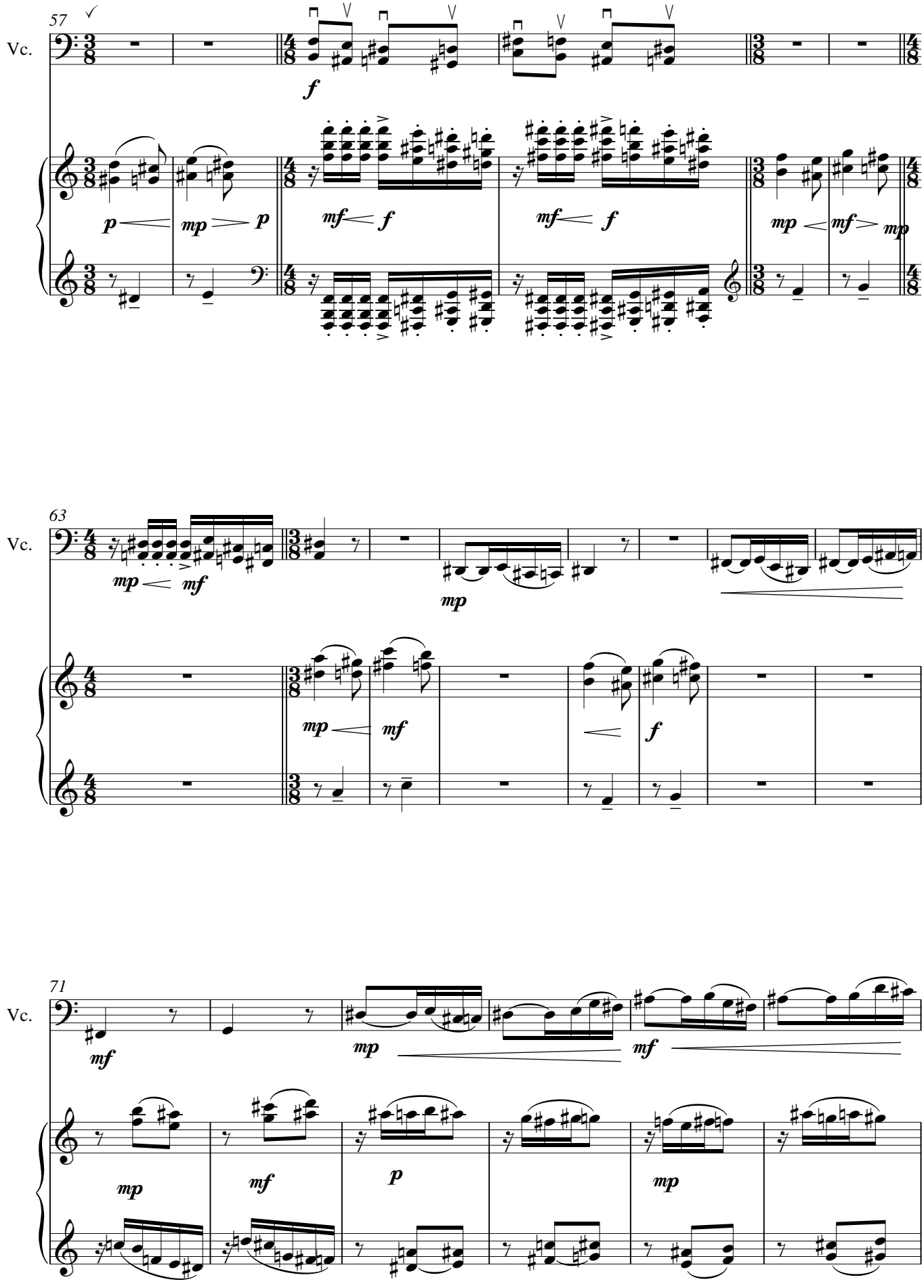
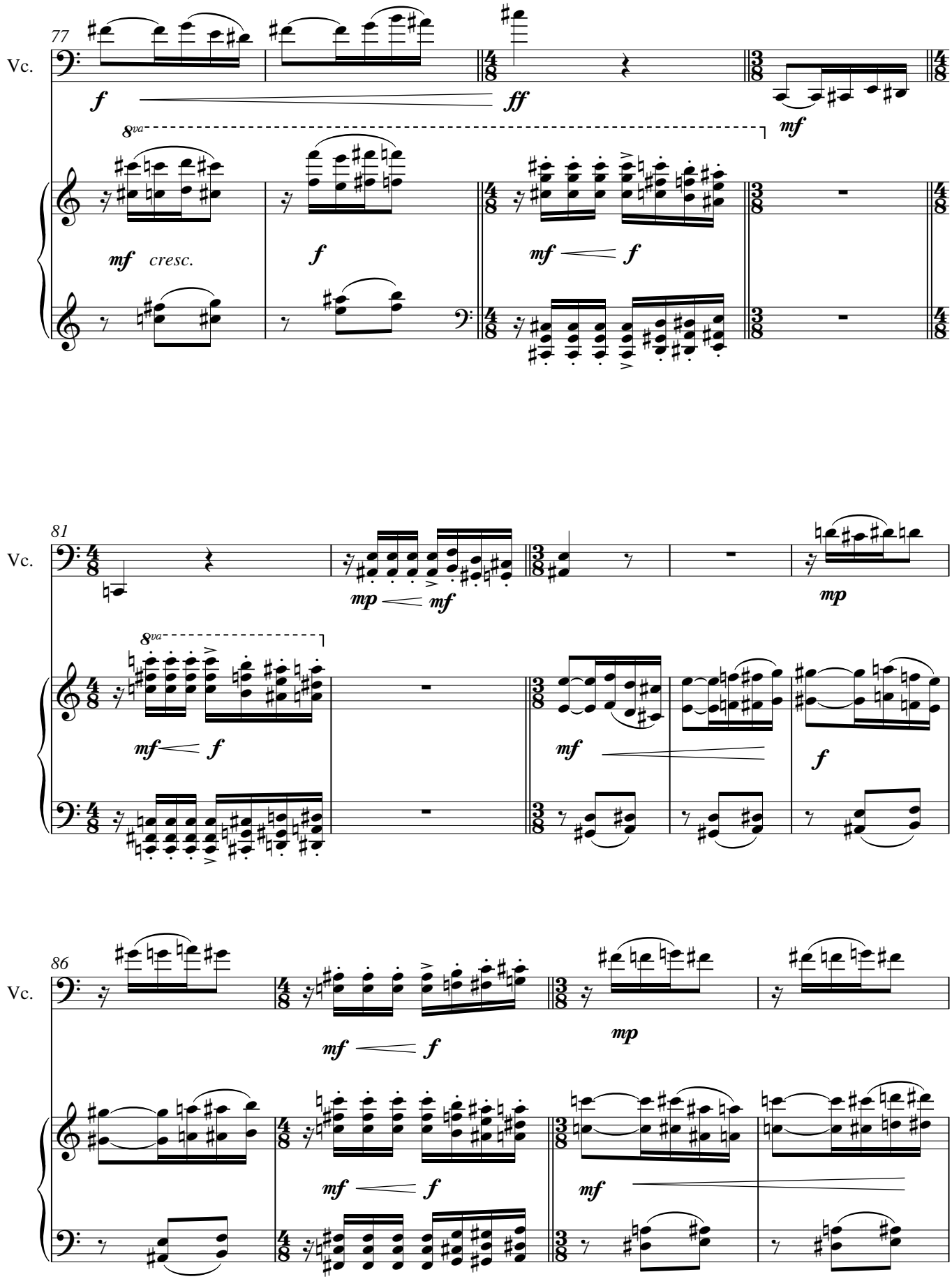
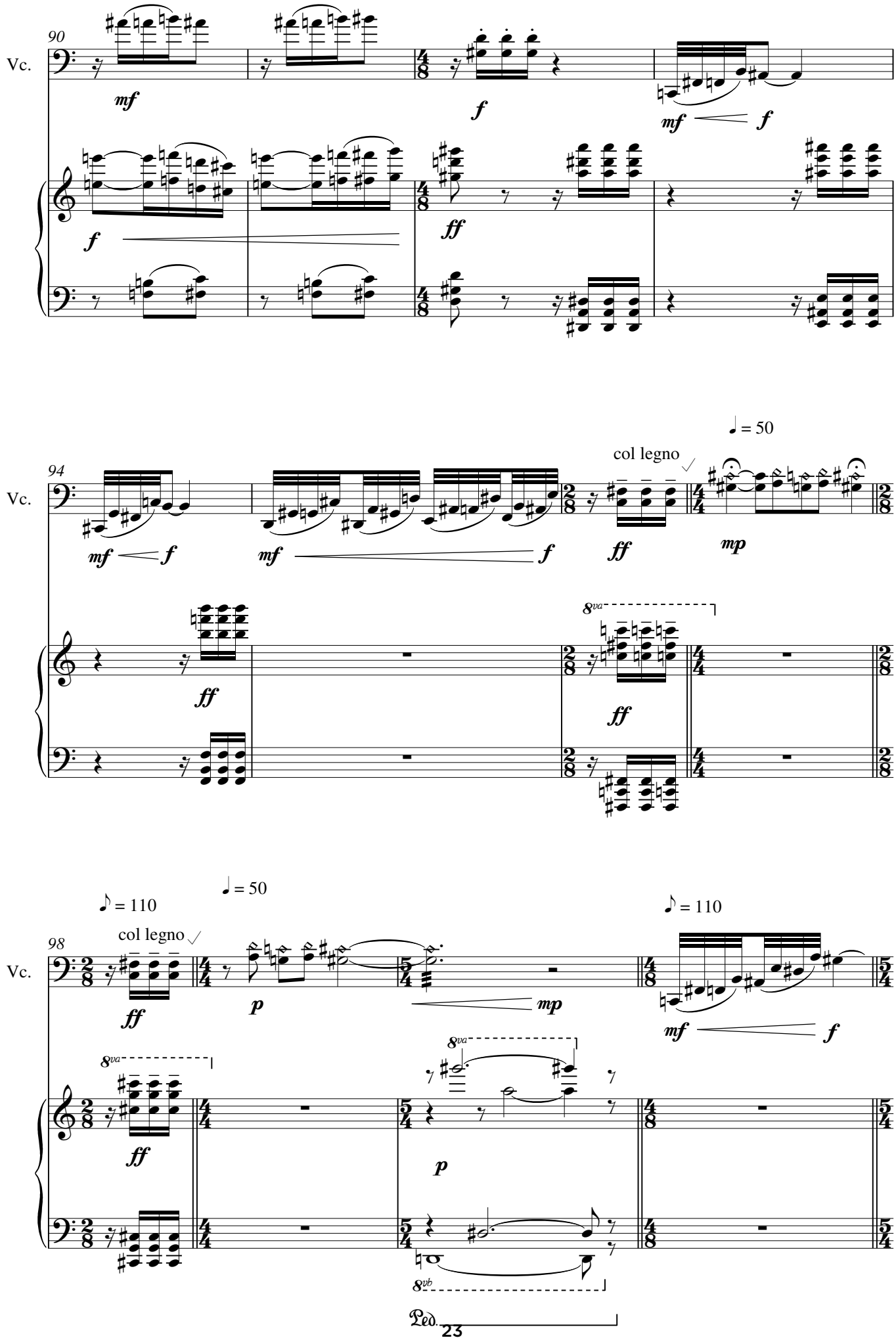
Introspecções II

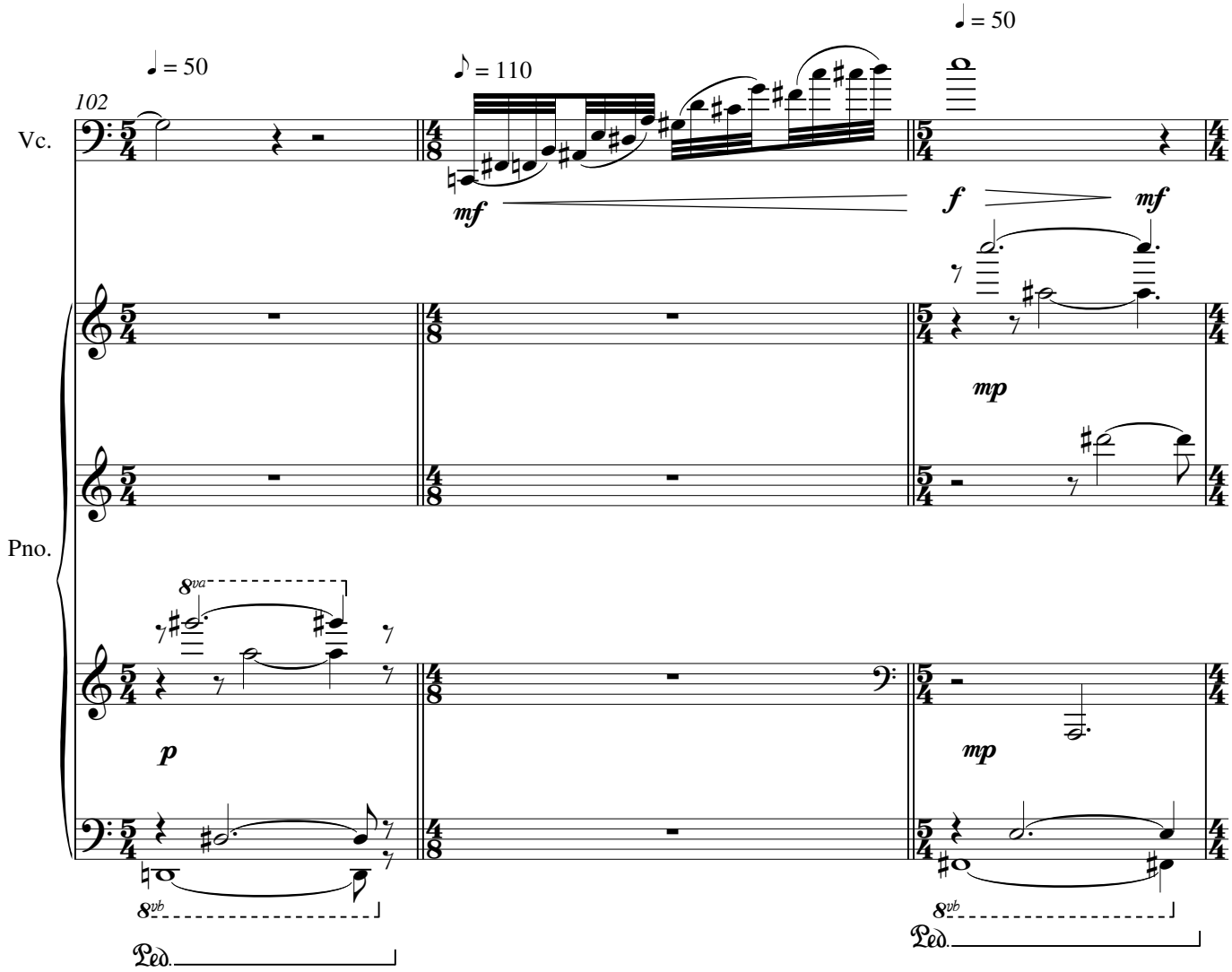
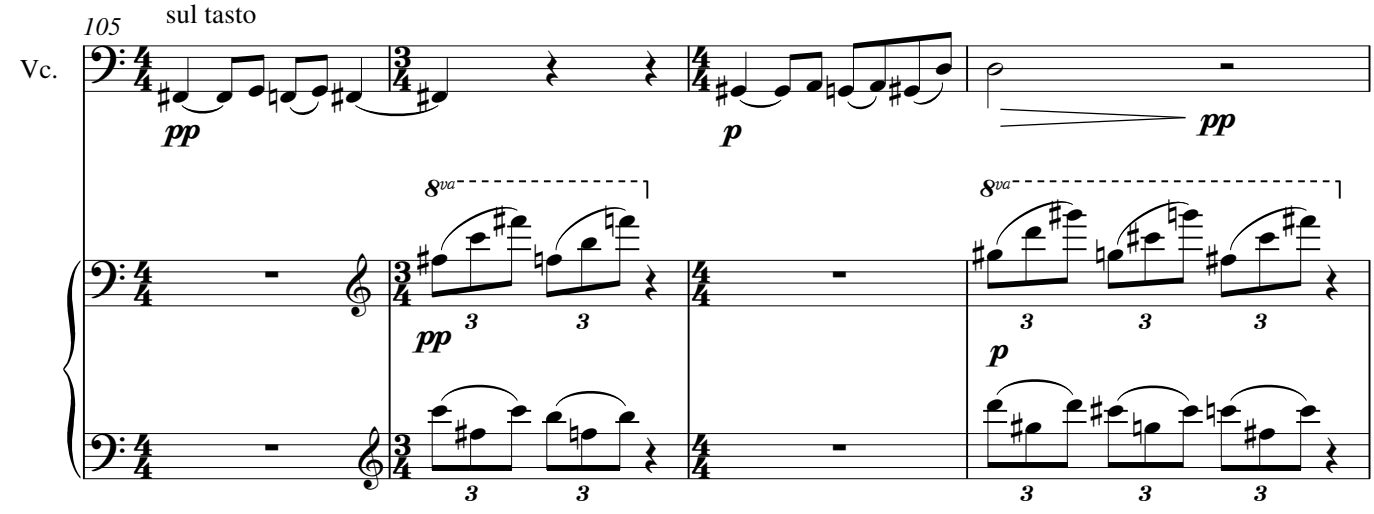
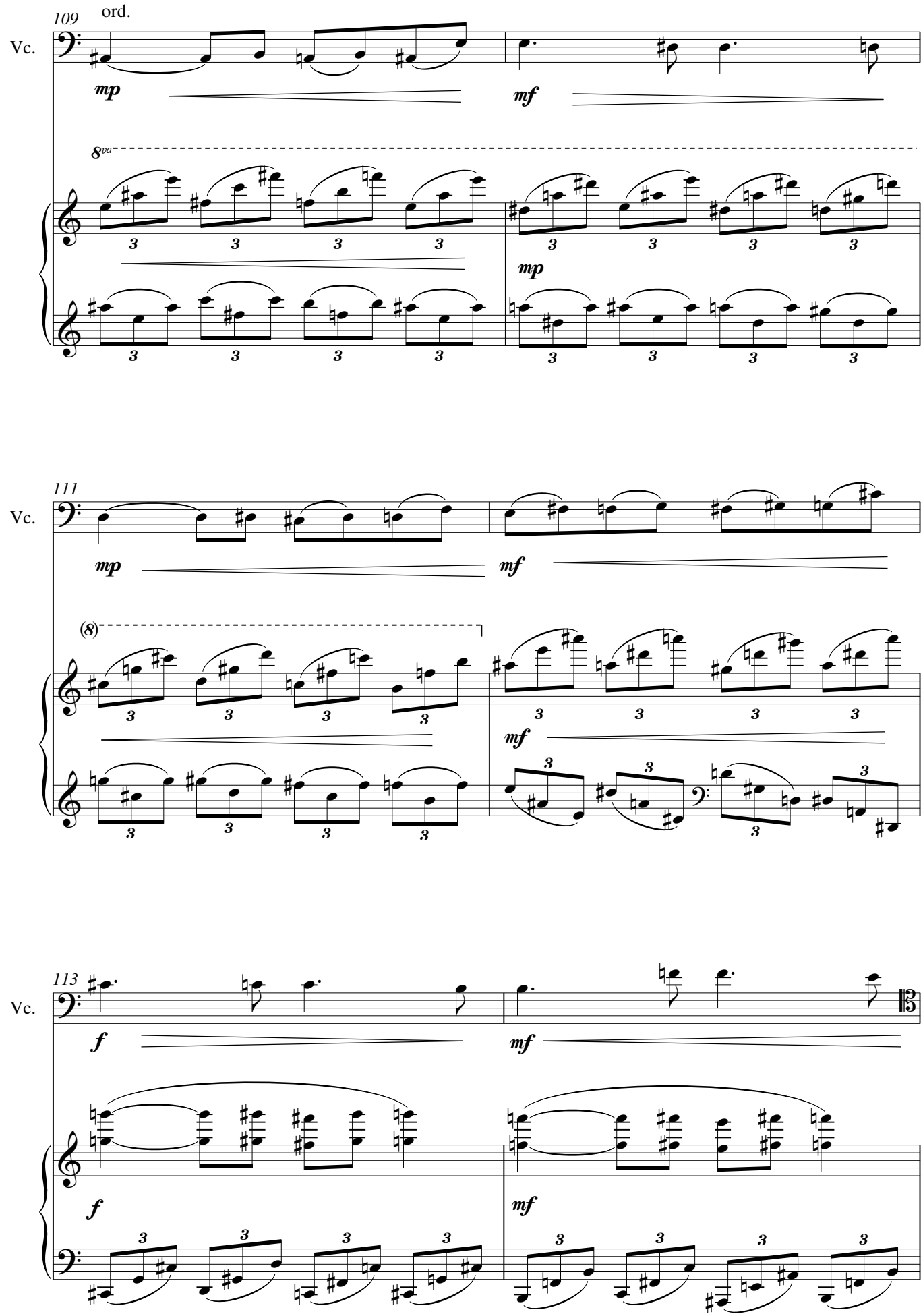
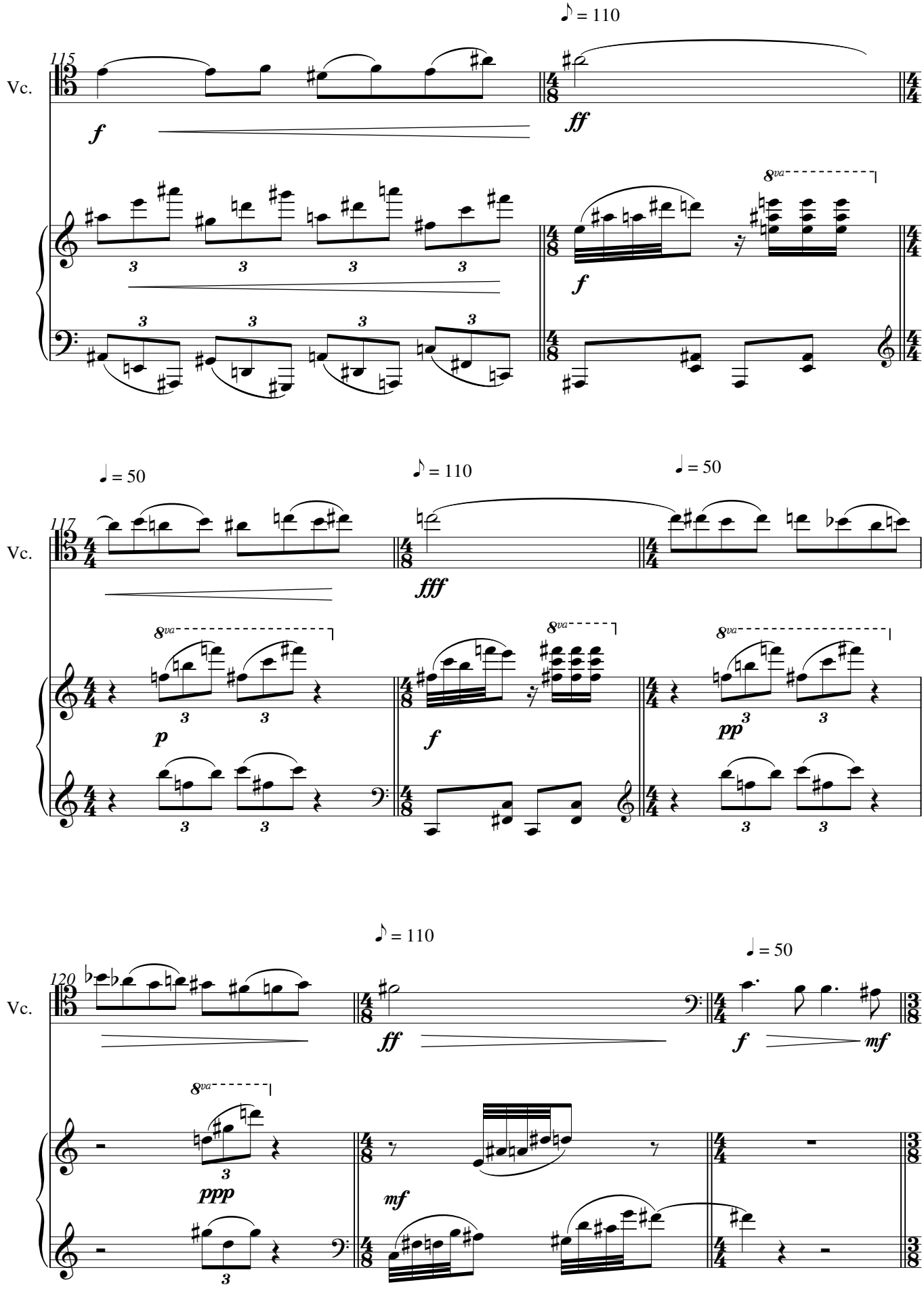
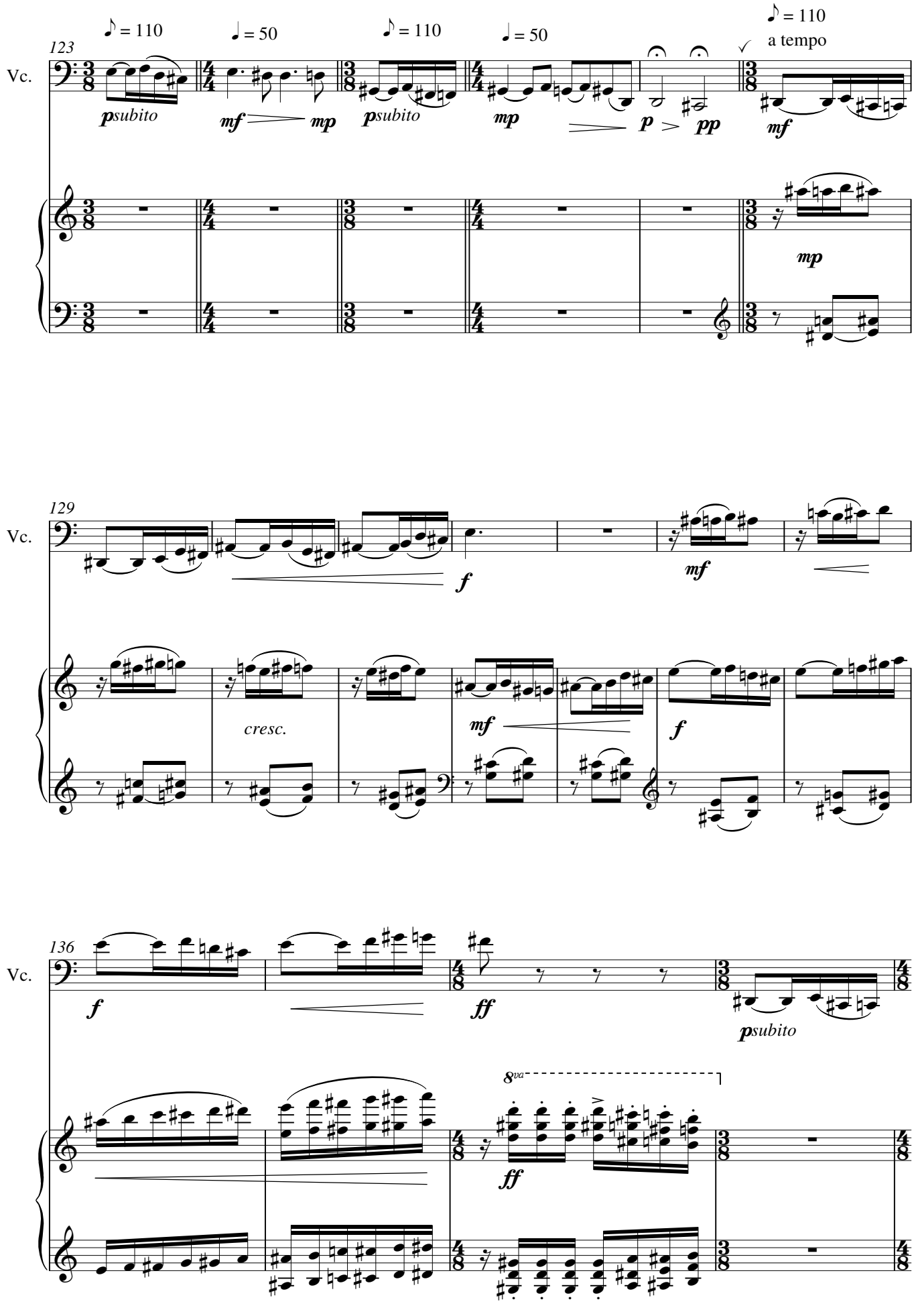
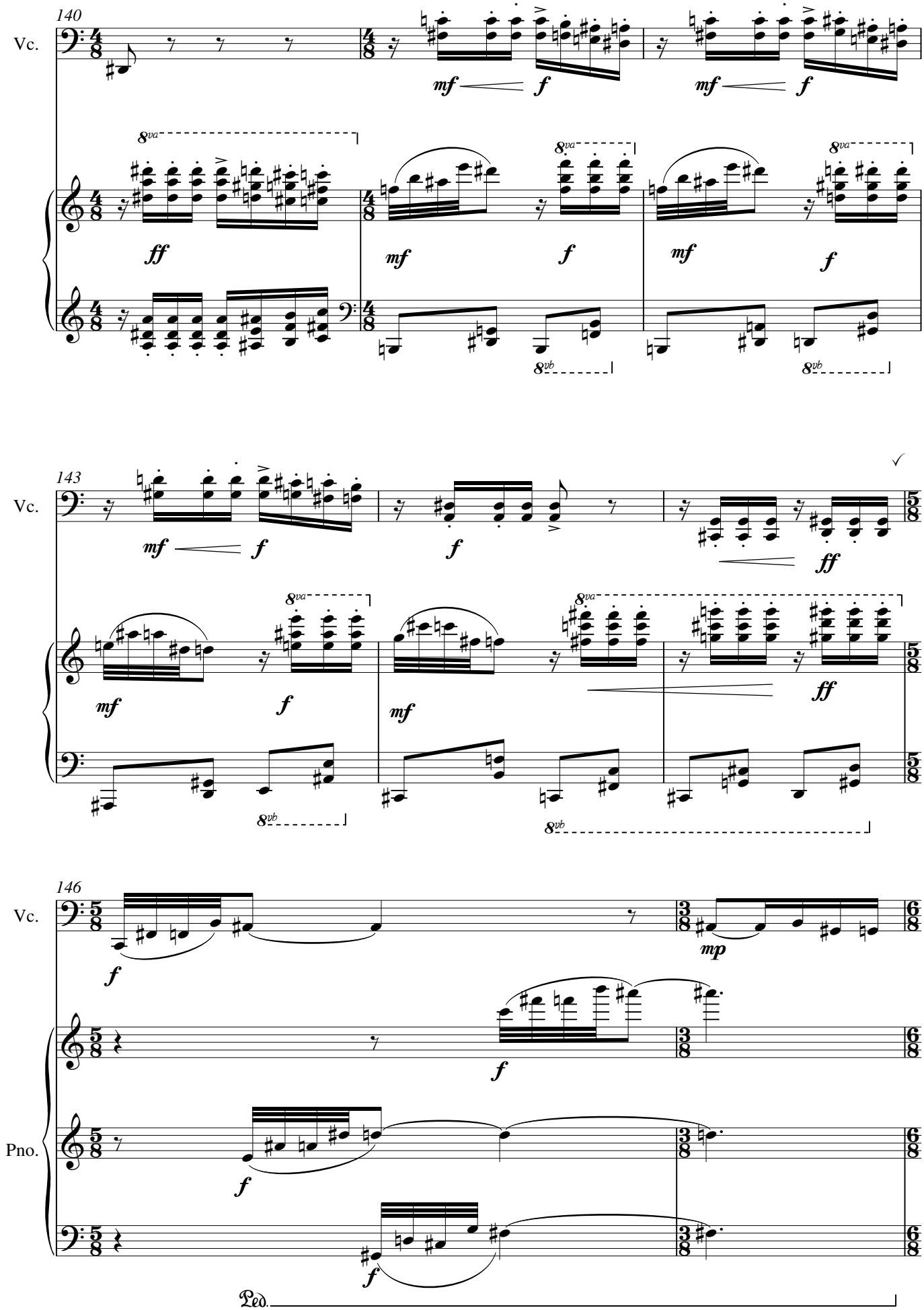
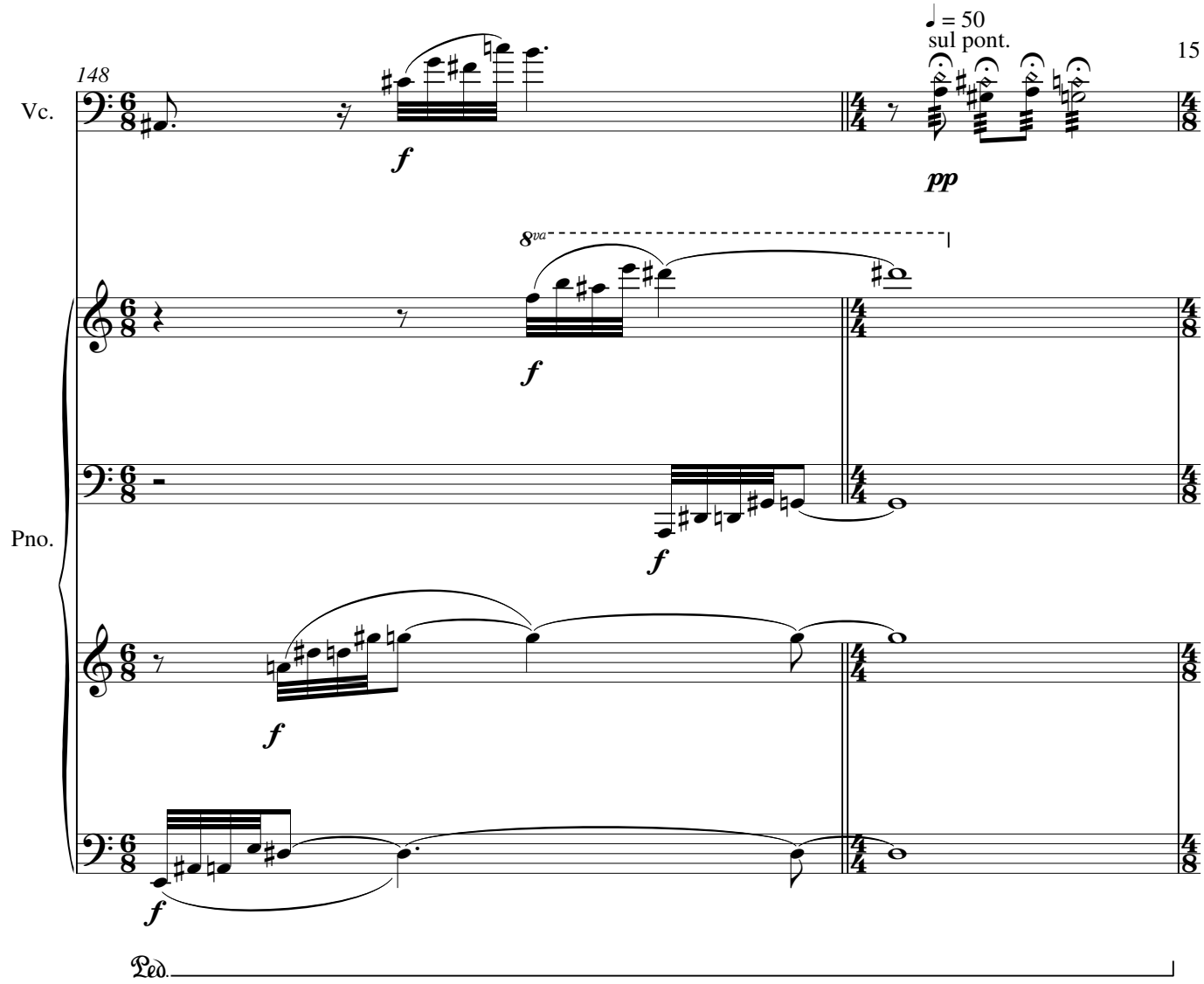
(Dedicado à Hugo Pilger e à Lúcia Barrenechea)

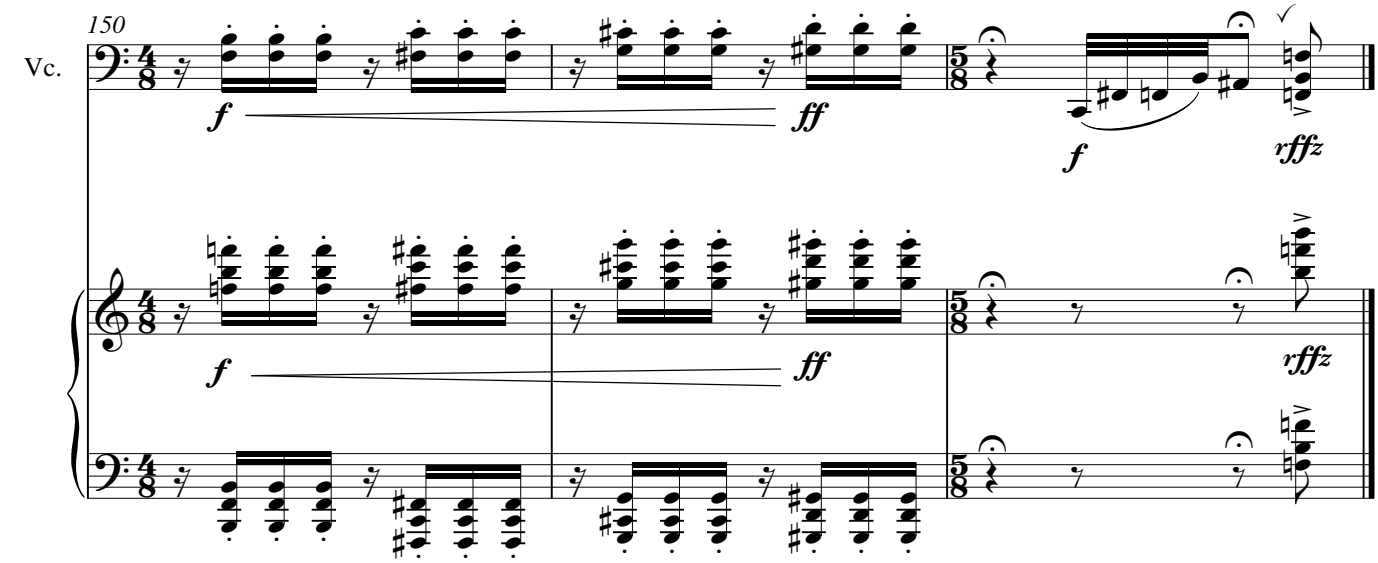
J. Orlando Alves
(2012)






sul pont.
arco
arco
9
Vc.
mf
pizz.
mp
pp
p
Pno.
p
mf
p
8vb
Ped.
Ped.

arco
(espremer o arco
nas cordas)
13
ord.
pizz.
Vc.
p
fsubito
ord
psubito
mp
mf
f
Ped.

Scherzando
♪ = 110
ord
pizz.
arco
col legno
16
Vc.
mp
pizz.
arco
fsubito
mp
mf
mp
mf
f
♩ = 50
20
Vc.
fsubito
p
mf
p
♪ = 110
pizz.
mf
8va
pp
3
3
8va
pp
3
Ped.
Ped.
♩ = 50
♪ = 110
arco
♩ = 50
24
Vc.
p
mf
p
mf
p
8va
pp
3
3
8va
3
3
3
3
p
pp
3
3
3
3
Ped.

pizz.
(bártok)
♪ = 110
27
Vc.
p mp p mp mf mp f mp
31
arco
pizz.
(bártok)
arco
pizz.
arco
mf f mf f psubito mf f mf f mf
33
pizz.
f mf mp mf f mp mf f
♩ = 50
35
arco
mf f ff mf f
♪ = 110
39
arco
arco
psubito mp mf f ppsubito

41
Vc.
p
cresc.
mf
f
8va
mf
43
Vc.
mf
f
mf
f
8va
mf
8va
cresc.
45
Vc.
col legno
(col legno)
mf
mf
8va
f
8va
mf
f
8vb

48
Vc.
mf
f
8va
8vb
51
54
3/8

57
Vc.
f
p
mp
p
mf
f
mf
f
mp
mf
mp
63
Vc.
mp
mf
mp
mp
mf
f
71
Vc.
mf
mp
mf
mp
mf
p
mp

77
Vc.
f
ff
mf
8va
mf cresc.
f
mf f
81
Vc.
mp mf
mp
8va
mf f
mf
f
86
Vc.
mf f
mp
mf f
mf

90
Vc.
mf
f
mf
f
f
ff
94
Vc.
mf
f
mf
f
ff
col legno
mp
ff
8va
ff
98
Vc.
♪ = 110
col legno
♩ = 50
ff
p
mp
♪ = 110
mf
f
8va
ff
8va
p
8vb
Ped.

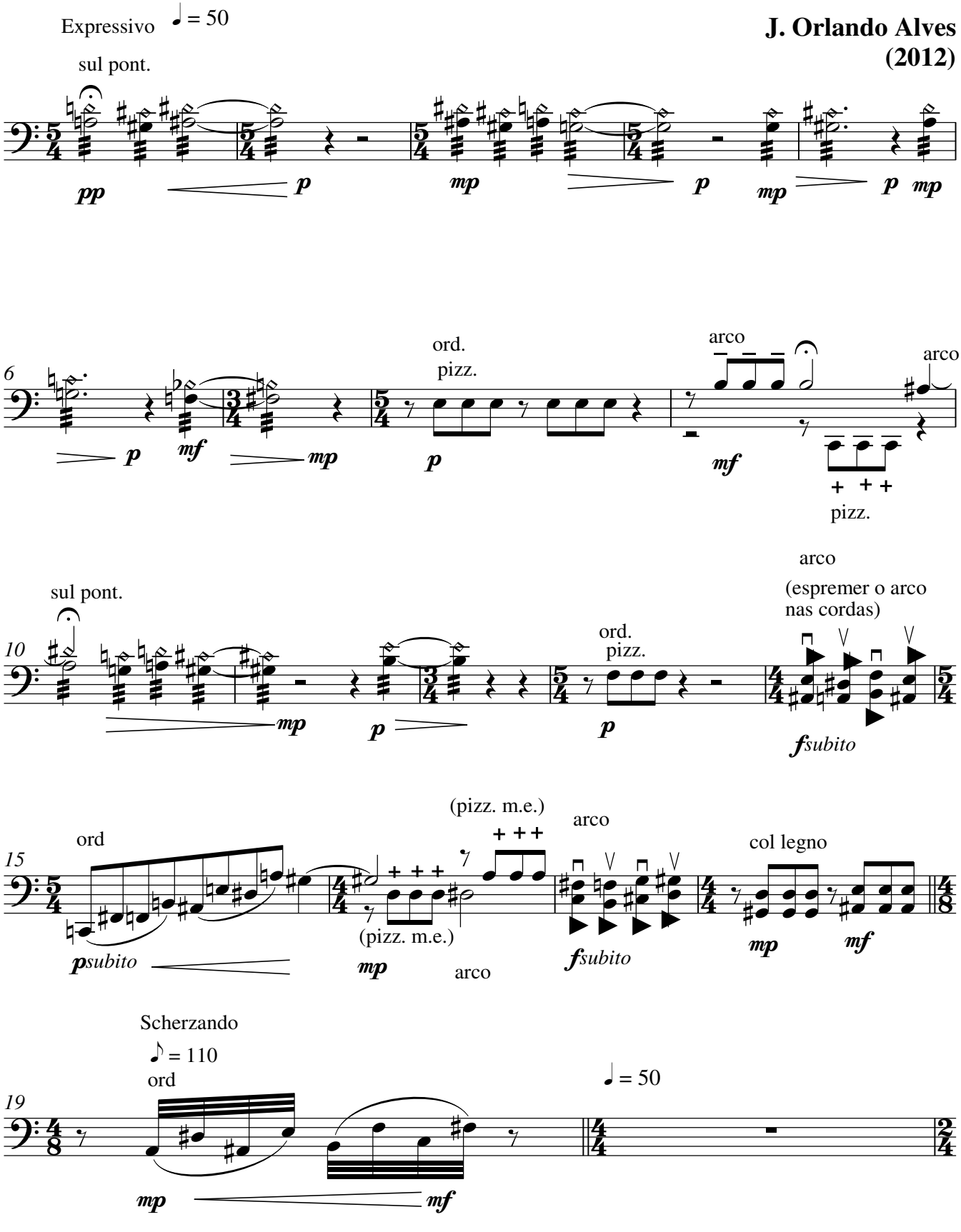
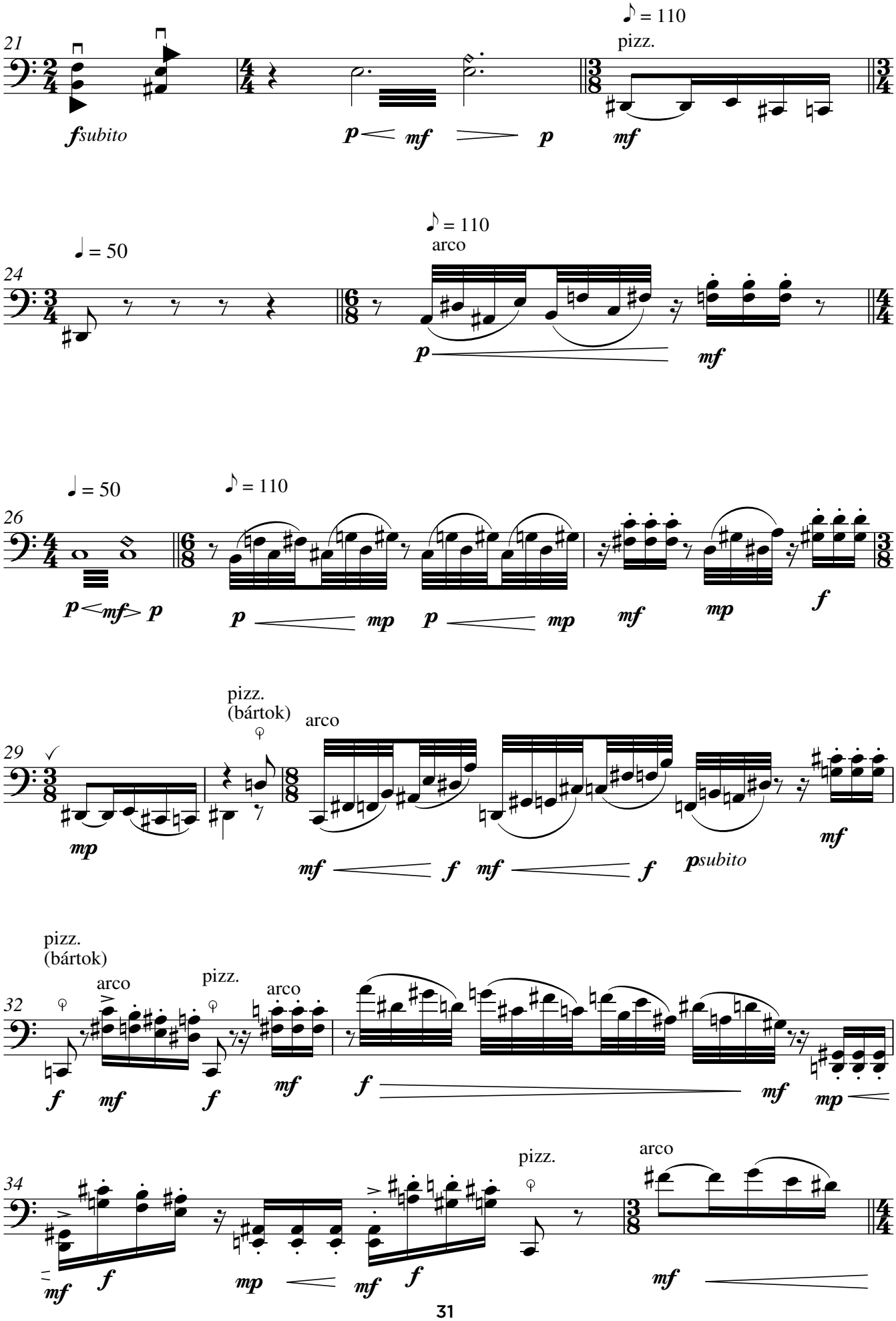
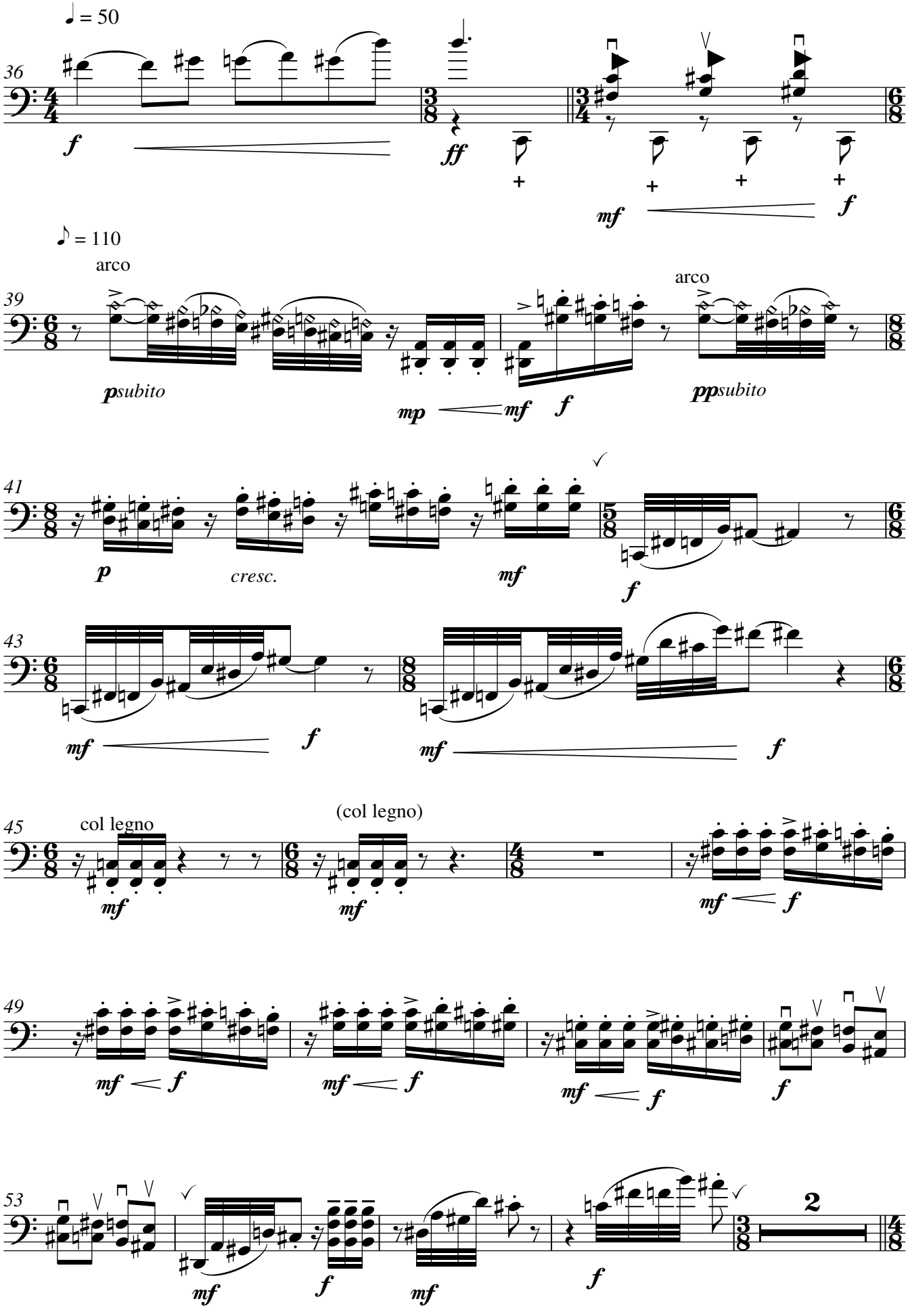
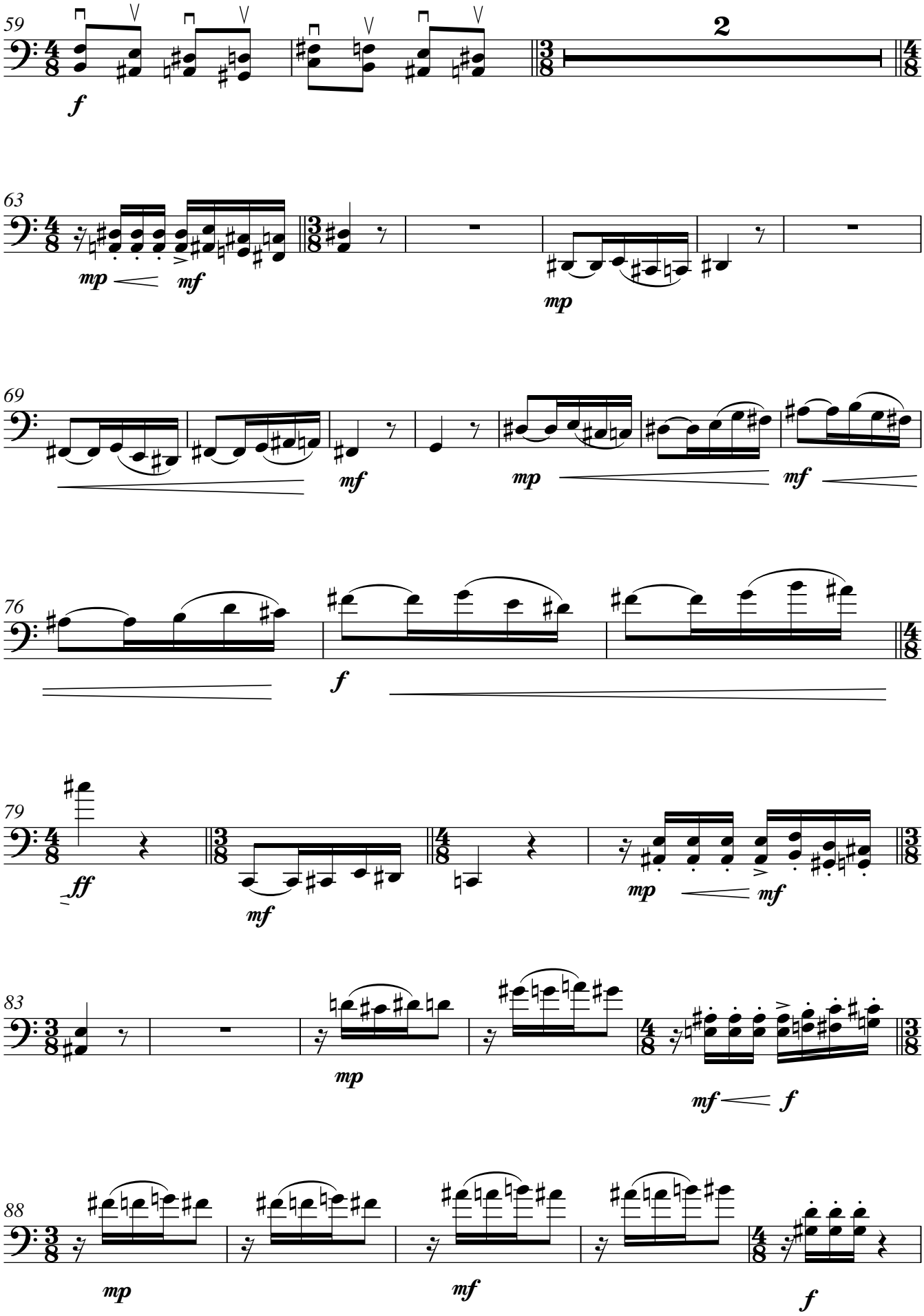
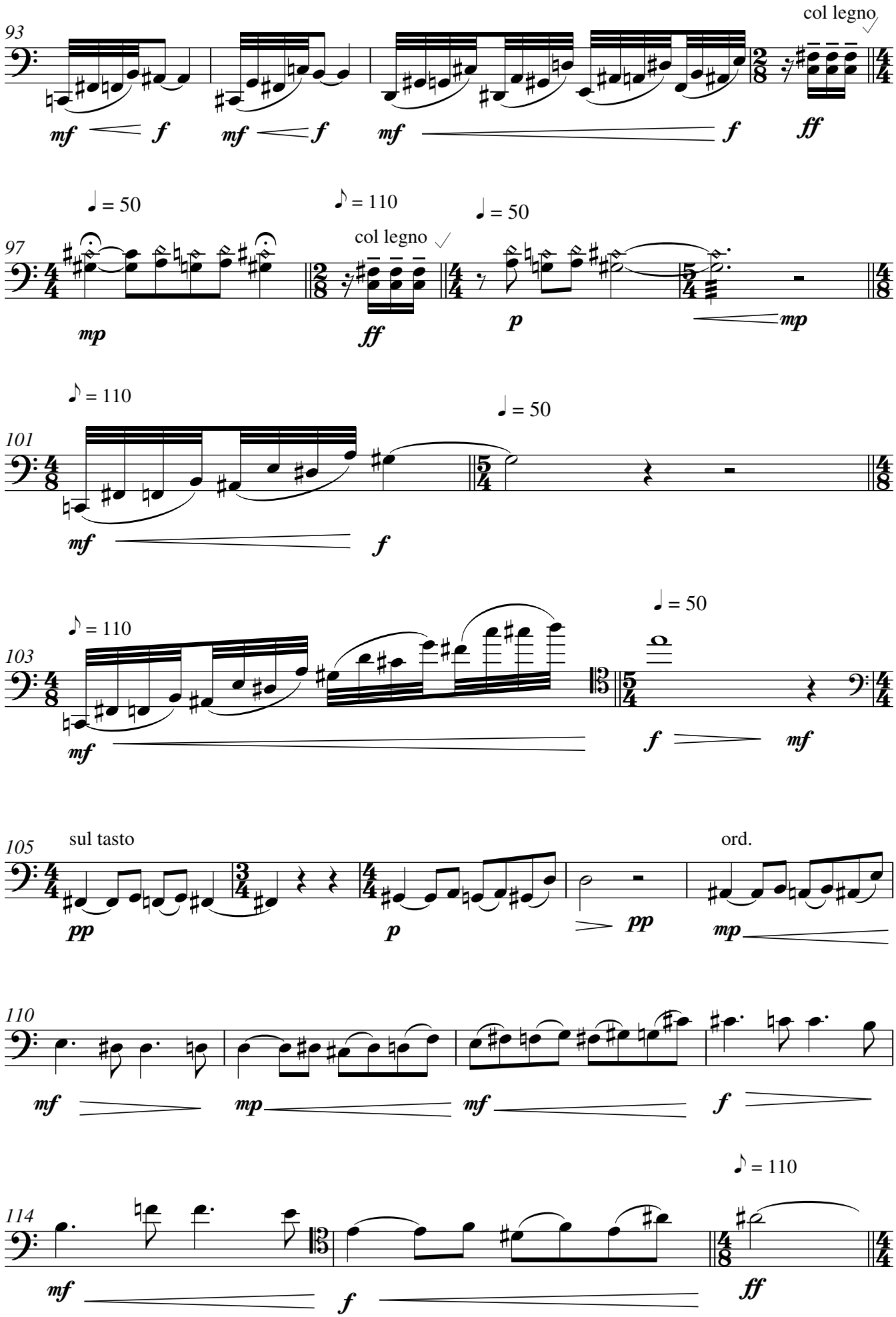

102
Vc.
Pno.
♩ = 50
♪ = 110
♩ = 50
mf
f
mf
mp
p
mp
8va
8vb
Ped.

105
sul tasto
Vc.
pp
p
pp
8va
8va
3

109
ord.
Vc.
mp
mf
8va
mp
111
Vc.
mp
mf
(8)
mf
113
Vc.
f
mf
f
mf

♪ = 110
115
Vc.
f
ff
8va
f
♩ = 50
♪ = 110
♩ = 50
117
Vc.
fff
8va
8va
8va
p
f
pp
♪ = 110
♩ = 50
120
Vc.
ff
f
mf
8va
ppp
mf

123
Vc.
♪ = 110
♩ = 50
♪ = 110
♩ = 50
♪ = 110
a tempo
psubito
mf
mp
psubito
mp
p
pp
mf
mp
129
Vc.
f
mf
cresc.
mf
f
136
Vc.
f
ff
psubito
8va
ff

140
Vc.
143
Vc.
146
Vc.
Pno.
Ped.

148
Vc.
♩ = 50
sul pont.
15
f
pp
8va
f
Pno.
f
f
f
Ped.


150
Vc.
f
ff
f
rfffz
f
ff
rfffz

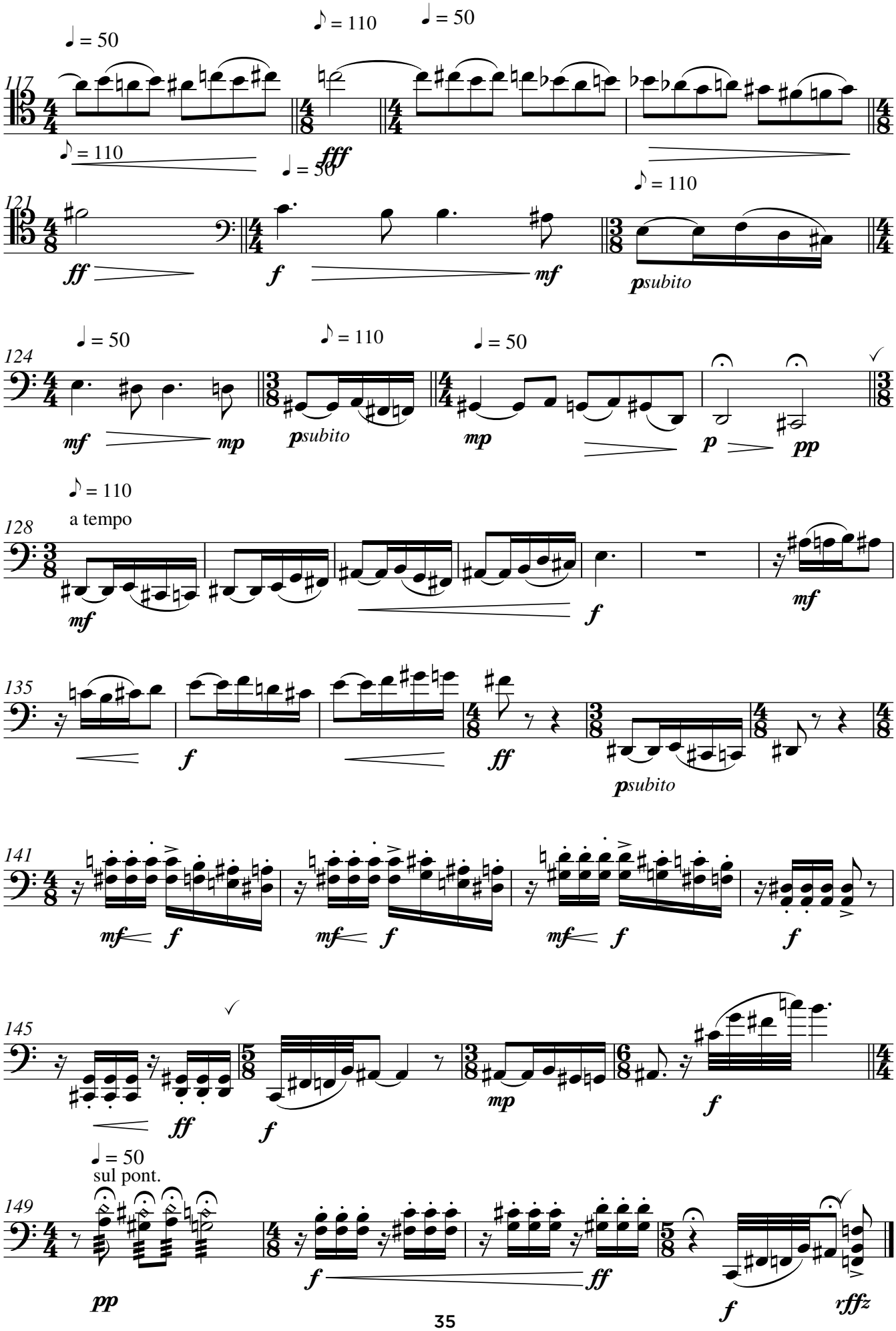
Violoncelo

Introspecções II

(Dedicado à Hugo Pilger e à Lúcia Barrenechea)

J. Orlando Alves
(2012)

21
♪ = 110
pizz.
fsubito
p mf p
mf
24
♩ = 50
♪ = 110
arco
p
mf
26
♩ = 50
♪ = 110
p <mf> p
p mp p mp
mf
mp
f
29
pizz.
(bártok)
arco
mp
mf f mf f
psubito
mf
32
pizz.
(bártok)
arco
pizz.
arco
f mf f
mf
f
mf
mp
34
mf f
mp mf f
pizz.
arco
mf

♩ = 50
36
f
ff
mf
f
♪ = 110
arco
39
psubito
mp
mf
f
arco
ppsubito
41
p
cresc.
mf
f
43
mf
f
mf
f
45
col legno
mf
(col legno)
mf
mf
f
49
mf
f
mf
f
mf
f
f
53
mf
f
mf
f
2

59
2
63
69
76
79
83
88

93
col legno
mf f mf f mf f ff
97
♩ = 50
♪ = 110
col legno
♩ = 50
mp ff p mp
101
♪ = 110
♩ = 50
mf f
103
♪ = 110
♩ = 50
mf f mf
105
sul tasto
ord.
pp p pp mp
110
mf mp mf f
114
♪ = 110
mf f ff

V.S.

Violoncelo 6

Martin Herraiz

Trio para Quatro.....37

martin herraiz

trio para quatro

2009-2012

for flute, soprano saxophone and clarinet (with conductor)

TRIO PARA QUATRO (trio for four)

Instrumentation

Flute
Soprano Saxophone
Clarinet

Conductor *obbligato*

Duration: ca. 7.5 min.

The score is written in concert pitch. Accidentals are valid only for a single note and its immediate repetitions, but cautionary naturals abound.

Winning work at the Funarte Classical Composition Prize 2012.

PERFORMANCE NOTES

All apoggiature are to be played as fast as possible. Apoggiature marked with an accent (𝆕) should be played "on the beat"; all others should be played "before the beat".

There should be no caesura during the performance, either at double barlines or after a fermata. The pause between the two movements should be as brief as possible.

A downward curved line placed after a note (⟍) indicates a "fall", i.e. a subtle portamento or "bend" at the end of the note. This effect must not be overemphasized; in fact, especially when followed by a rest, it is best accompanied by an equally subtle decrescendo.

Always implies flutter-tonguing (*flatterzunge*).

Vibrato indications

SV Senza Vibrato (default).
PV Poco Vibrato.
NV Vibrato Normal.
MV Molto Vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers' discretion, and should not necessarily remain constant all the time.

Rightward arrows ➞ are used to indicate the beginning of a gradual transition from the current state to the next.

 Slap-tongue (sax and cl.).

Slap-tongue without definite pitch (the written note indicates the fingering to be used).

 Tongue pizzicato (fl.).

 Produce a loud keyclick together with the note. Keyclicks should sound always as loud as possible, regardless of dynamic markings (which affect thus only the "blown" pitch).

Only keyclick (no breath). The written pitch should be vaguely perceptible.

Alternate fingering with a darker tone than the basic fingering for the same note (cl.).

Play the highest possible pitch on the instrument ("bite" the reed, if necessary).

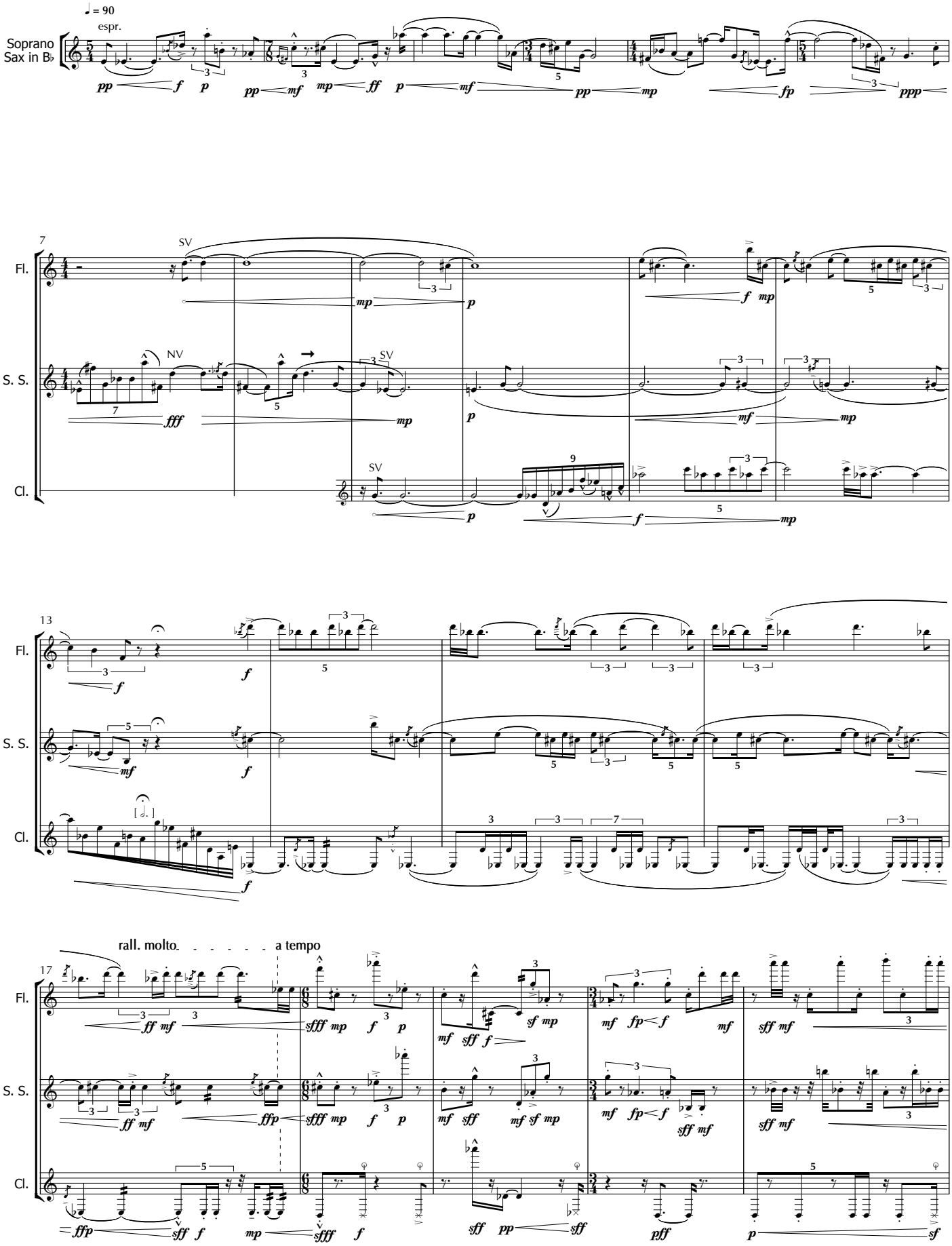
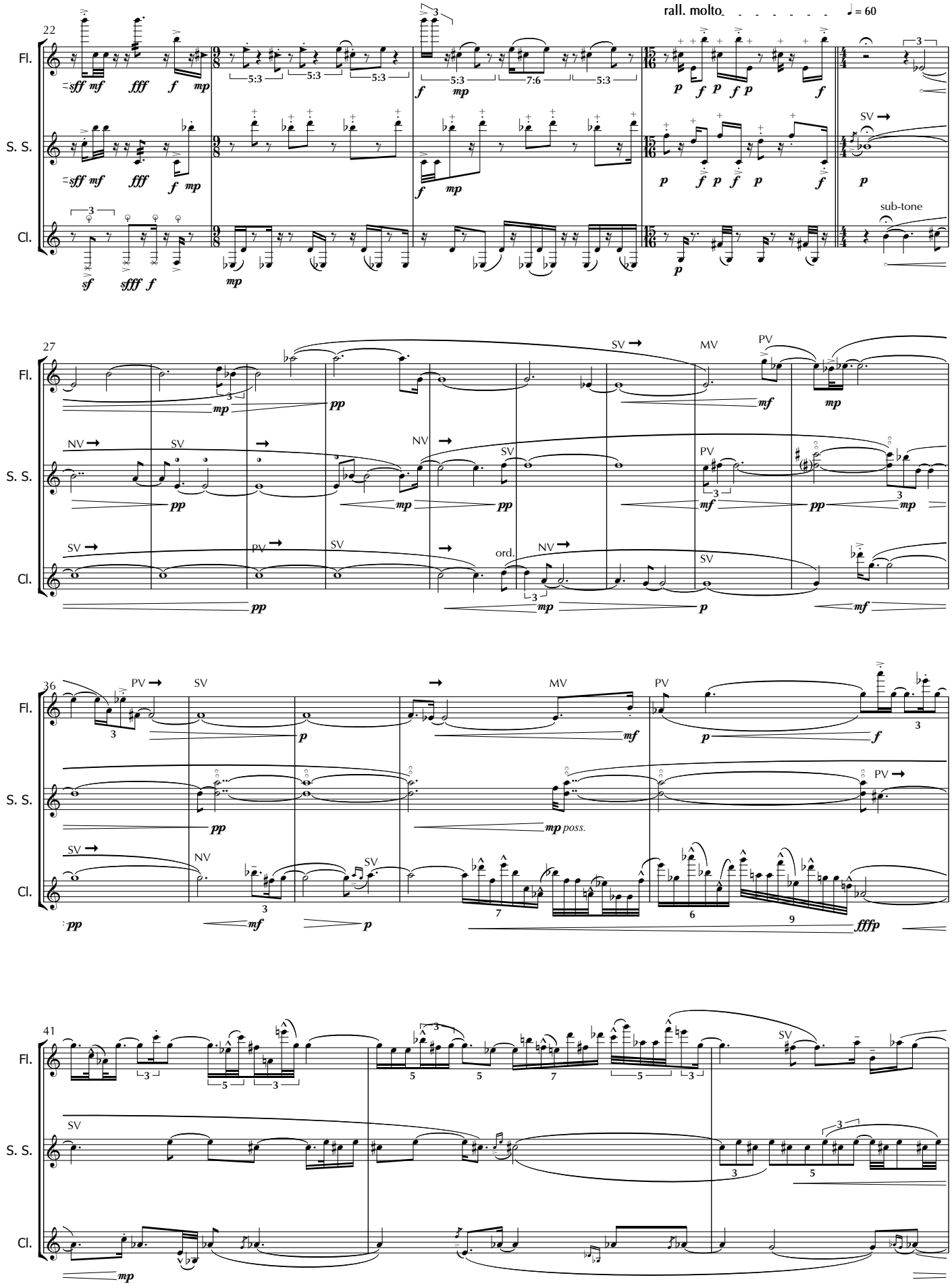
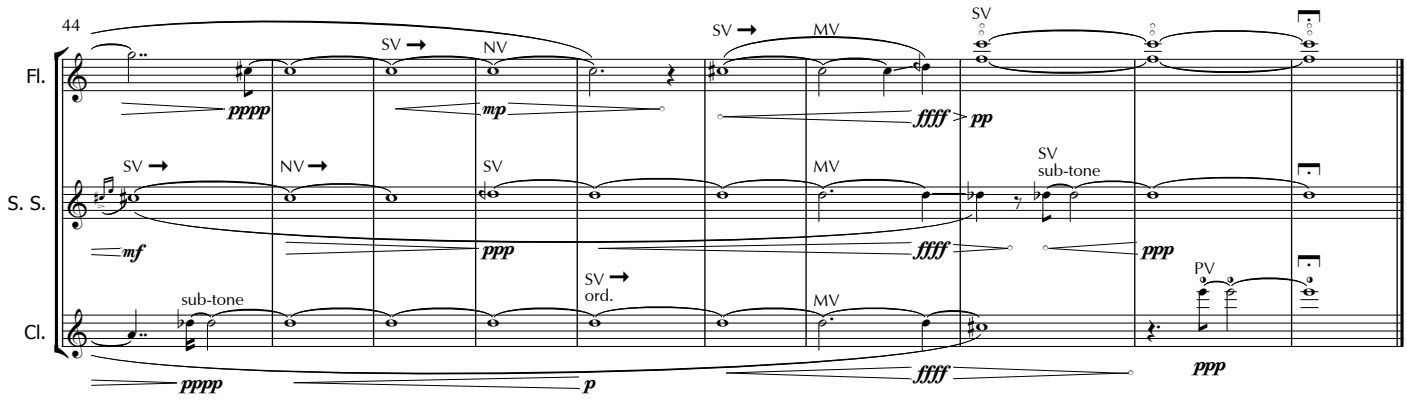
Aeolian sounds (without definite pitch; the written note indicates the fingering to be used).

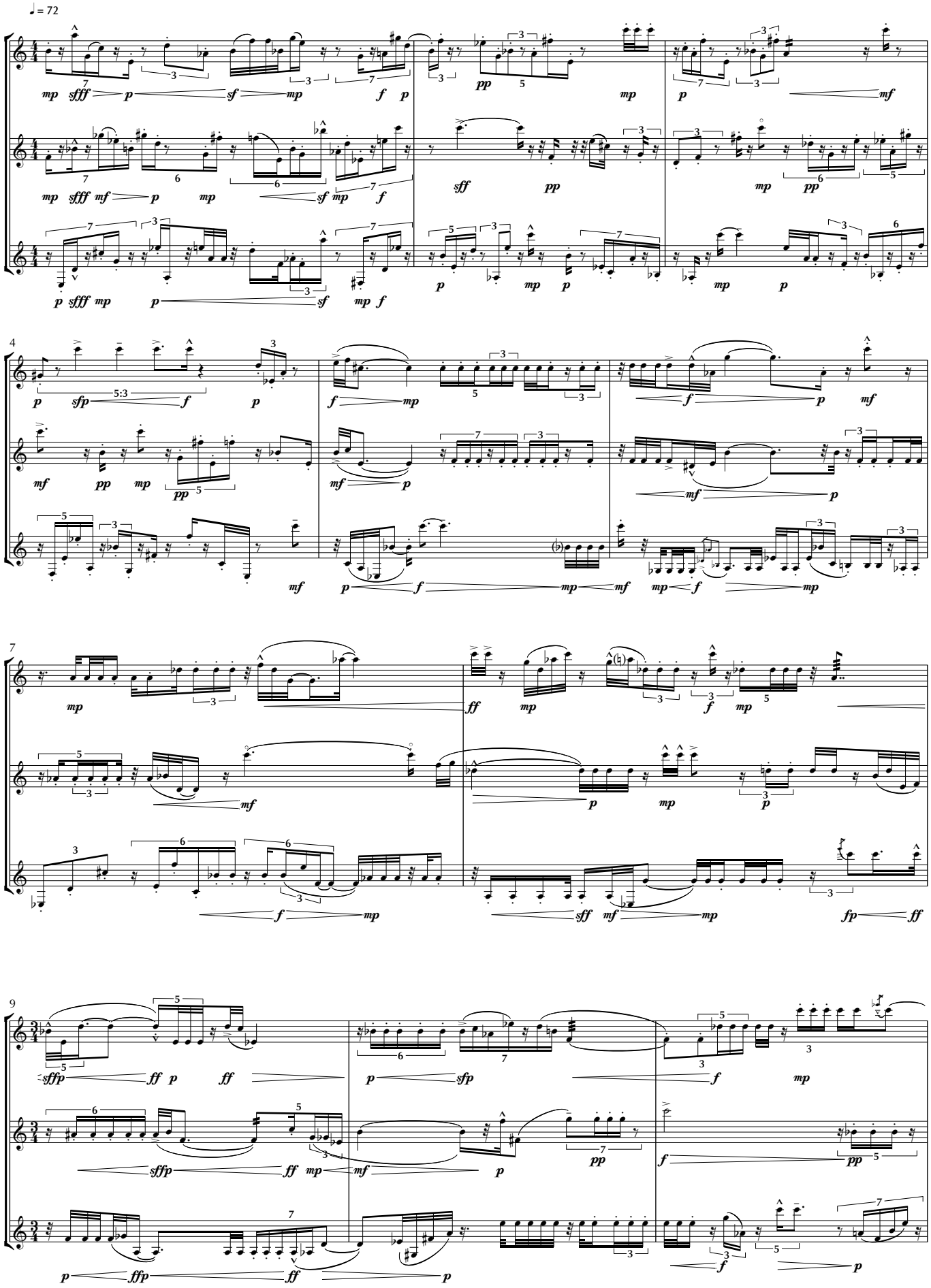
Hit the body of the flute with a fingernail or ring.

Tongue ram: cover the mouthpiece of the flute with the whole mouth and perform an abrupt movement with the tongue against the teeth. The resulting pitch should sound a **major seventh lower** than written.

Any multiphonic that can be played at the specified dynamics, prominently featuring the written pitch.

trio para quatro
I.

martin herraiz

trio para quatro


44
Fl.
S. S.
Cl.
SV
NV
MV
sub-tone
ord.
PV
pppp
mp
ffff
pp
mf
ppp
p

II.

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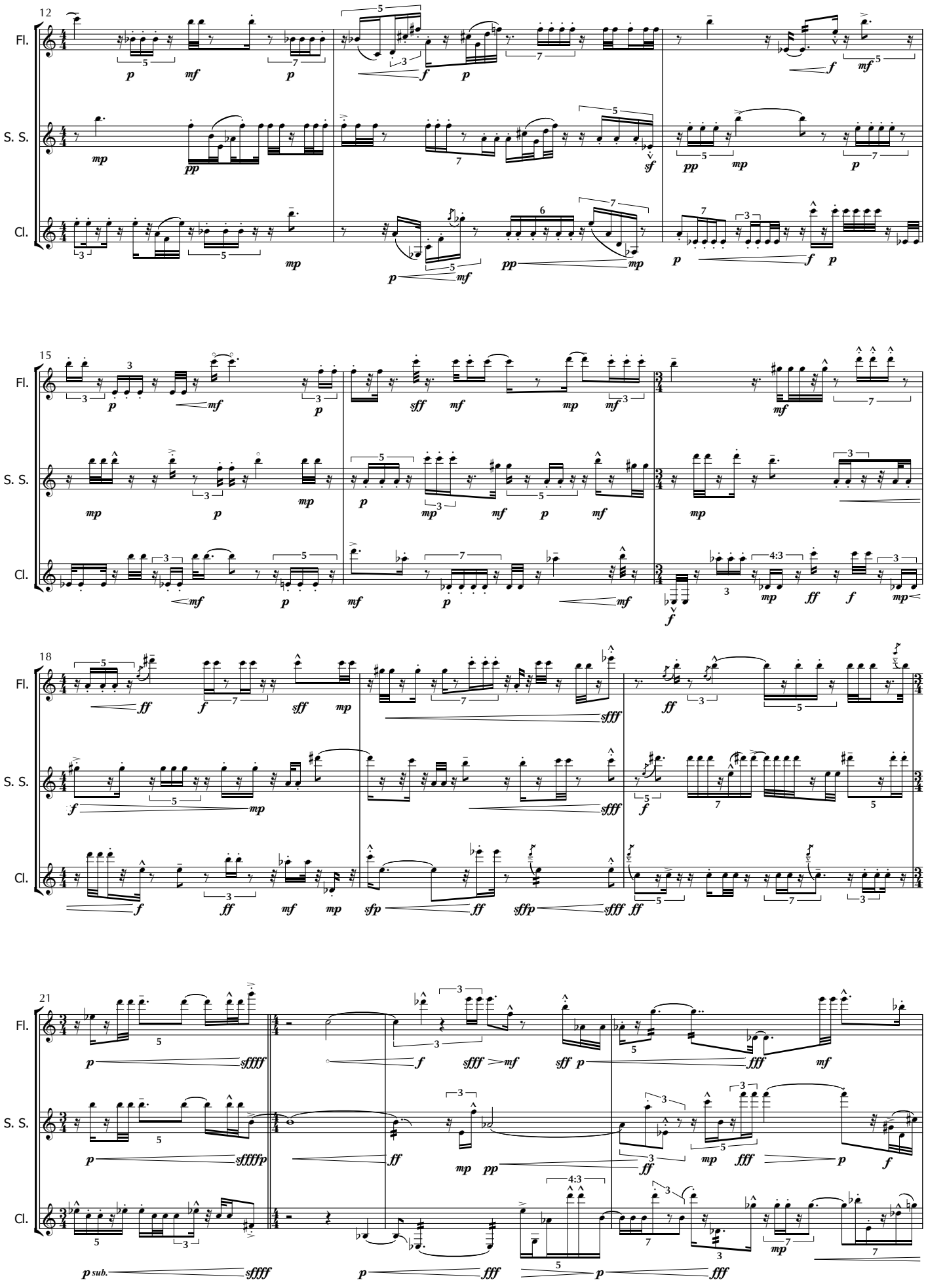
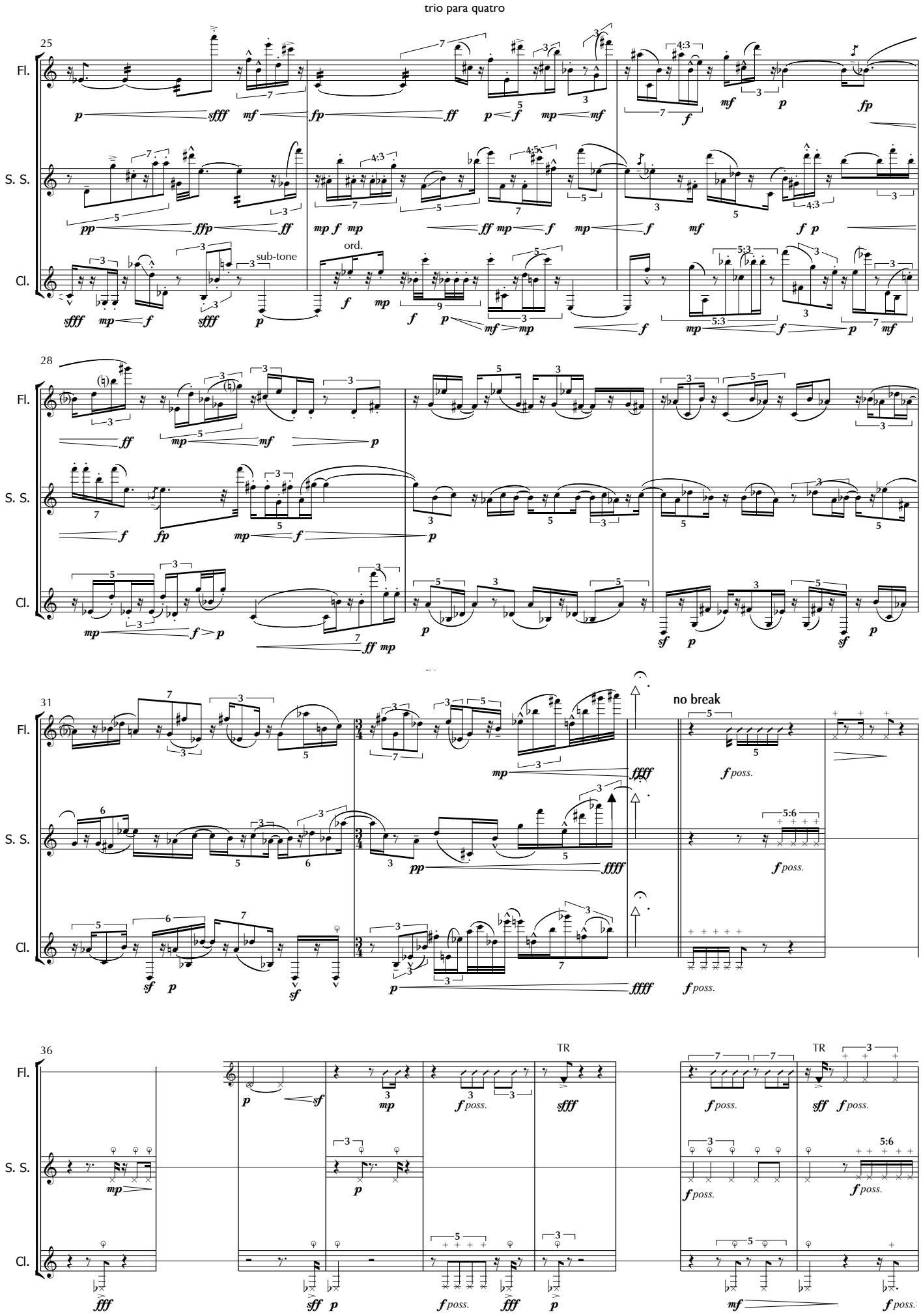
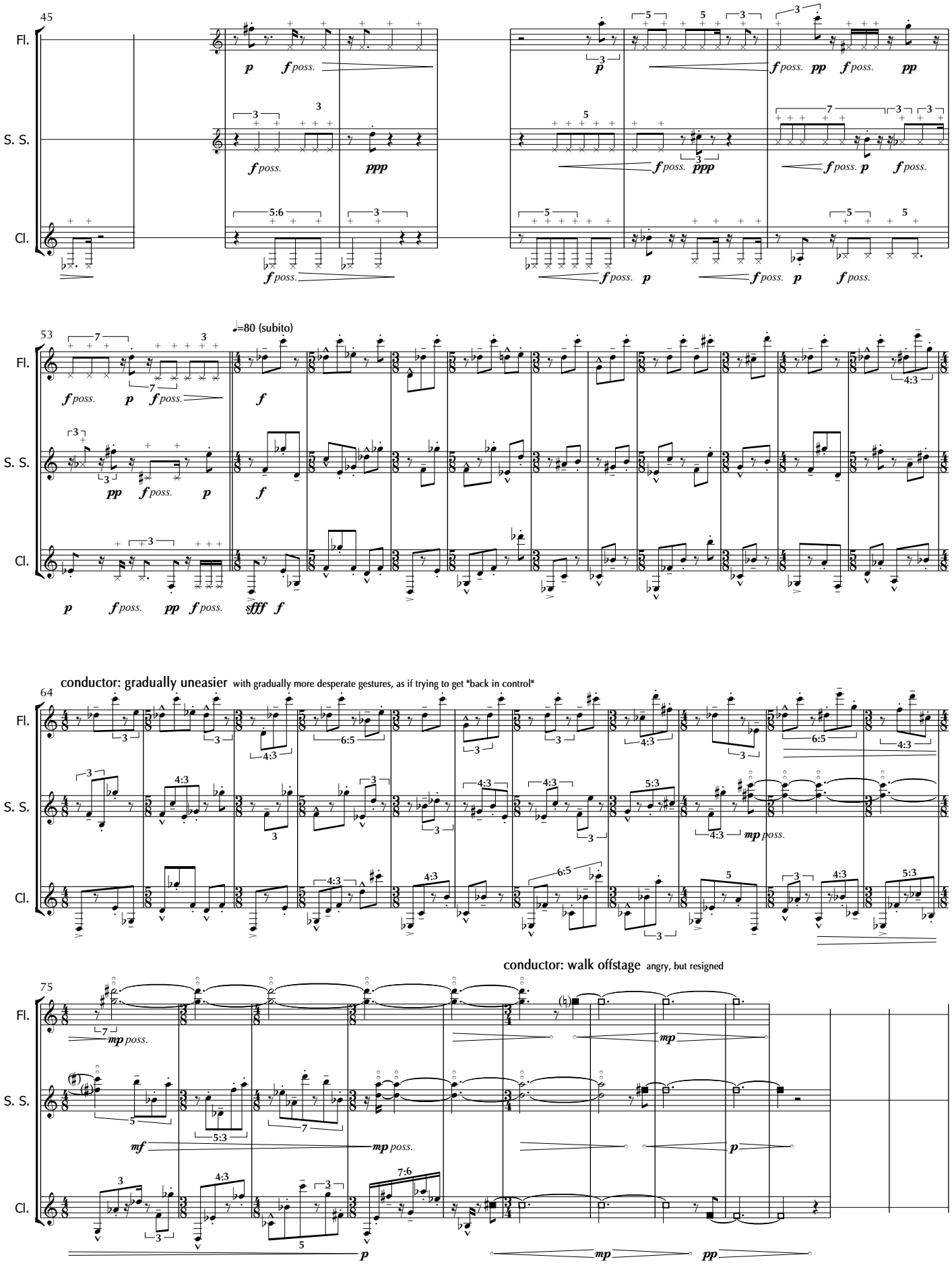
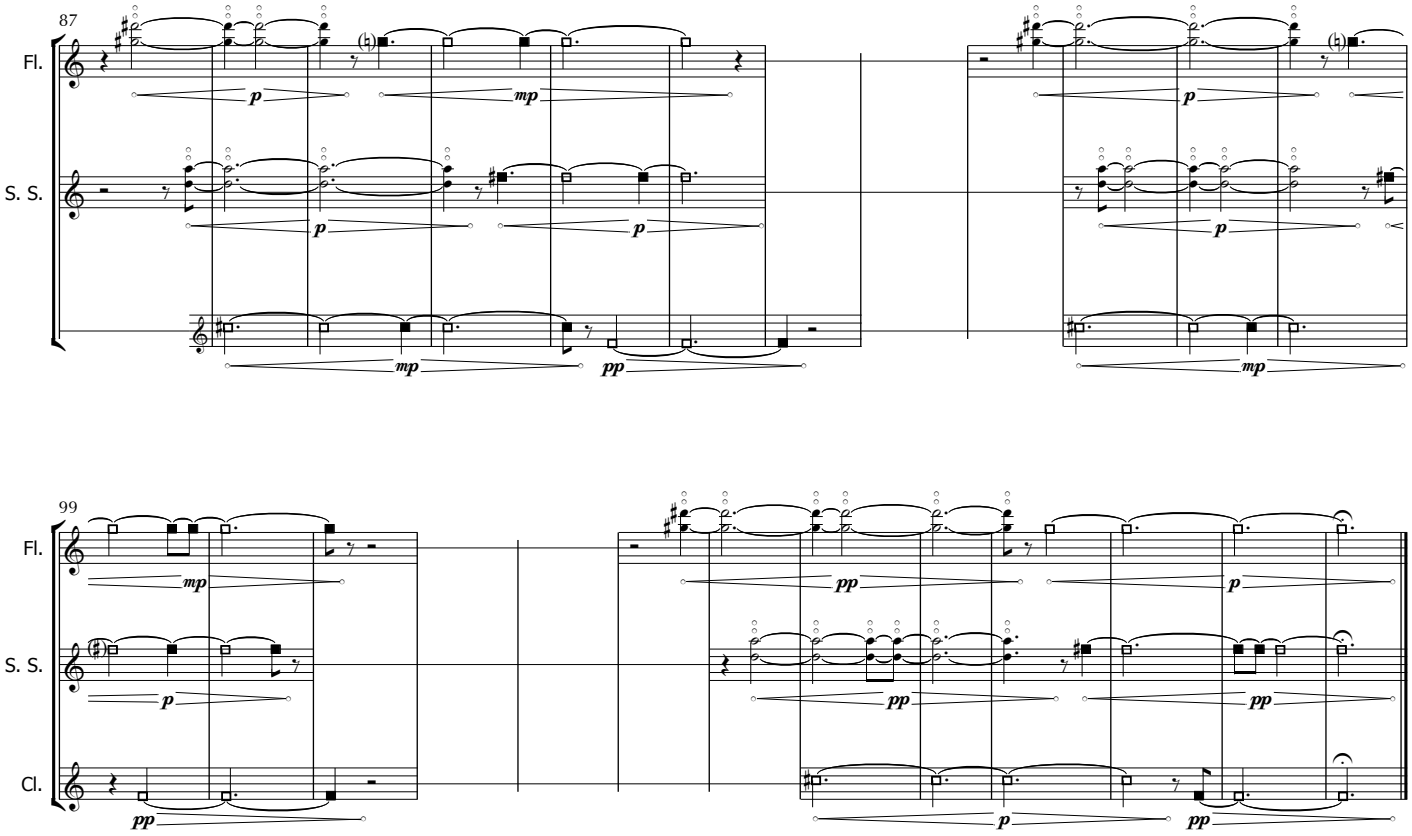

trio para quatro
25
Fl.
S. S.
Cl.
sub-tone
ord.
28
31
no break
36
TR
TR

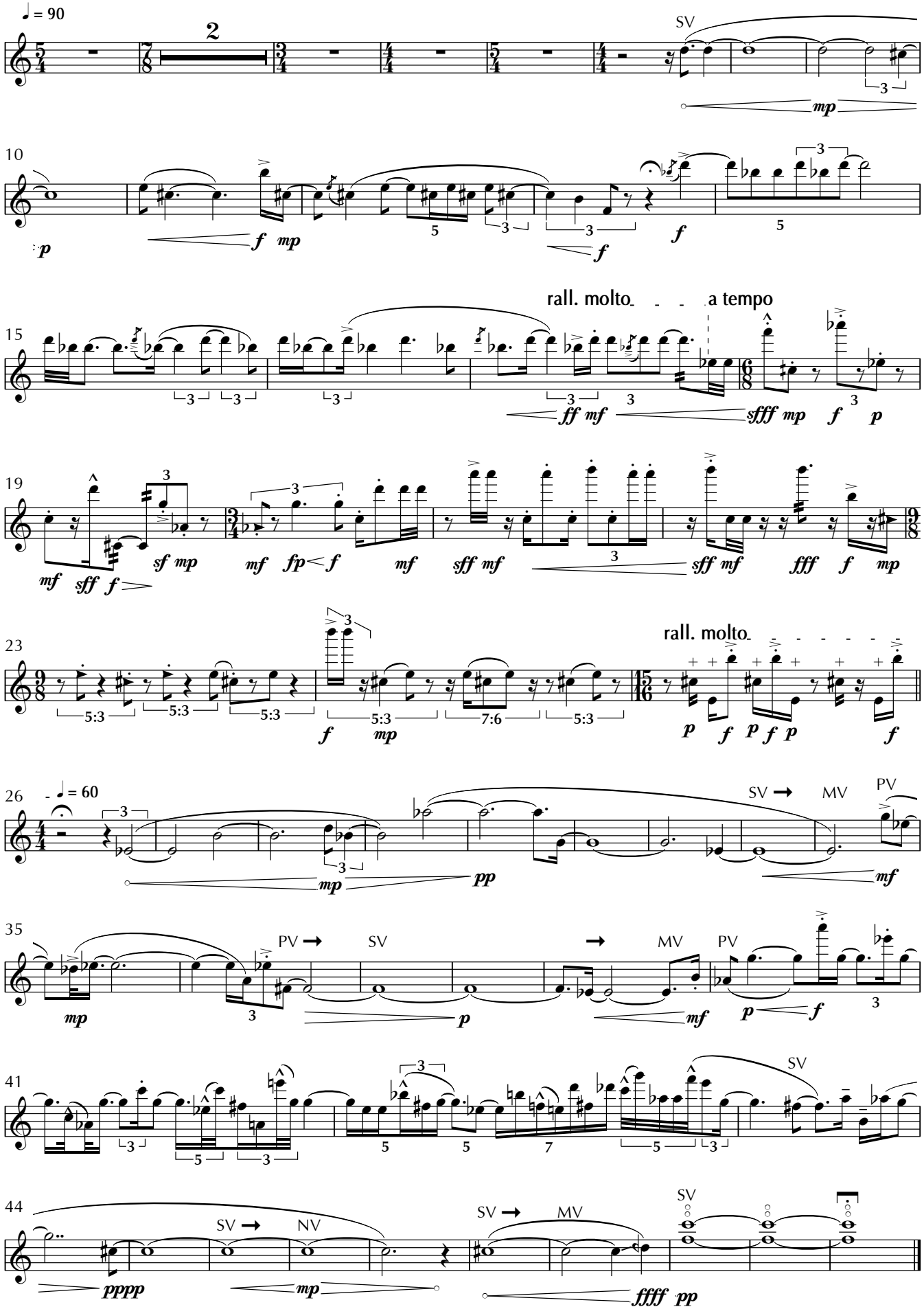
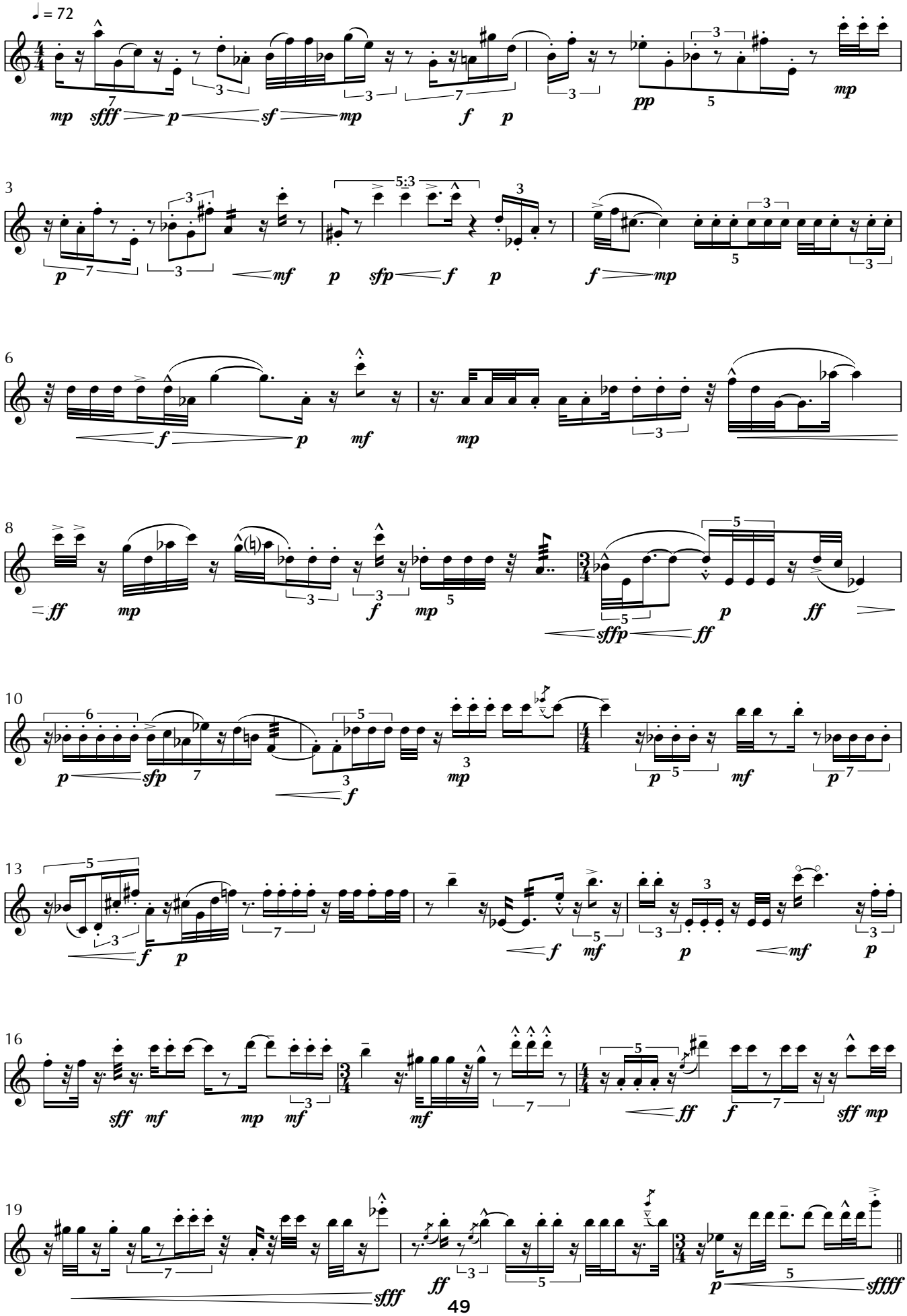
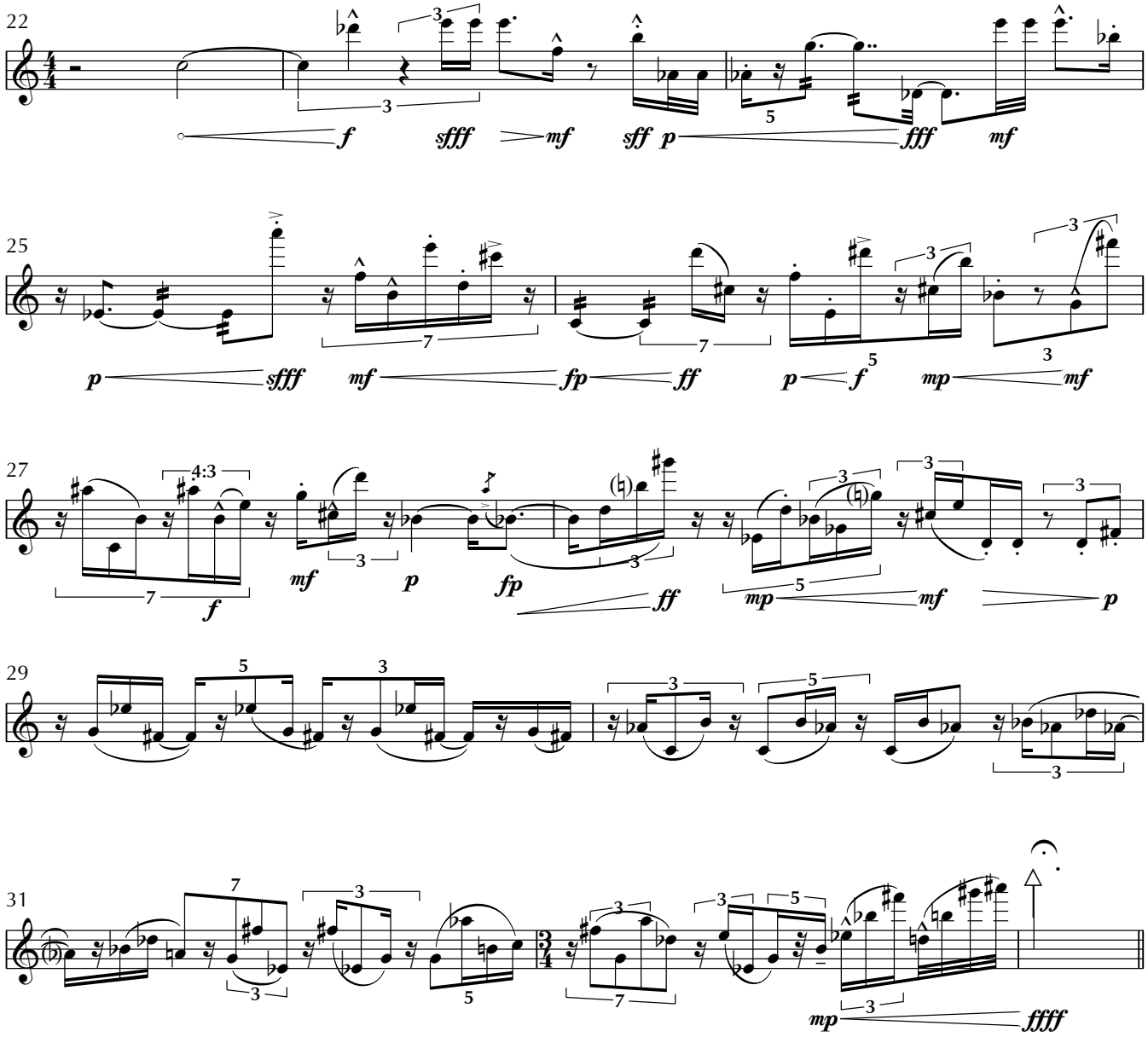
trio para quatro

trio para quatro

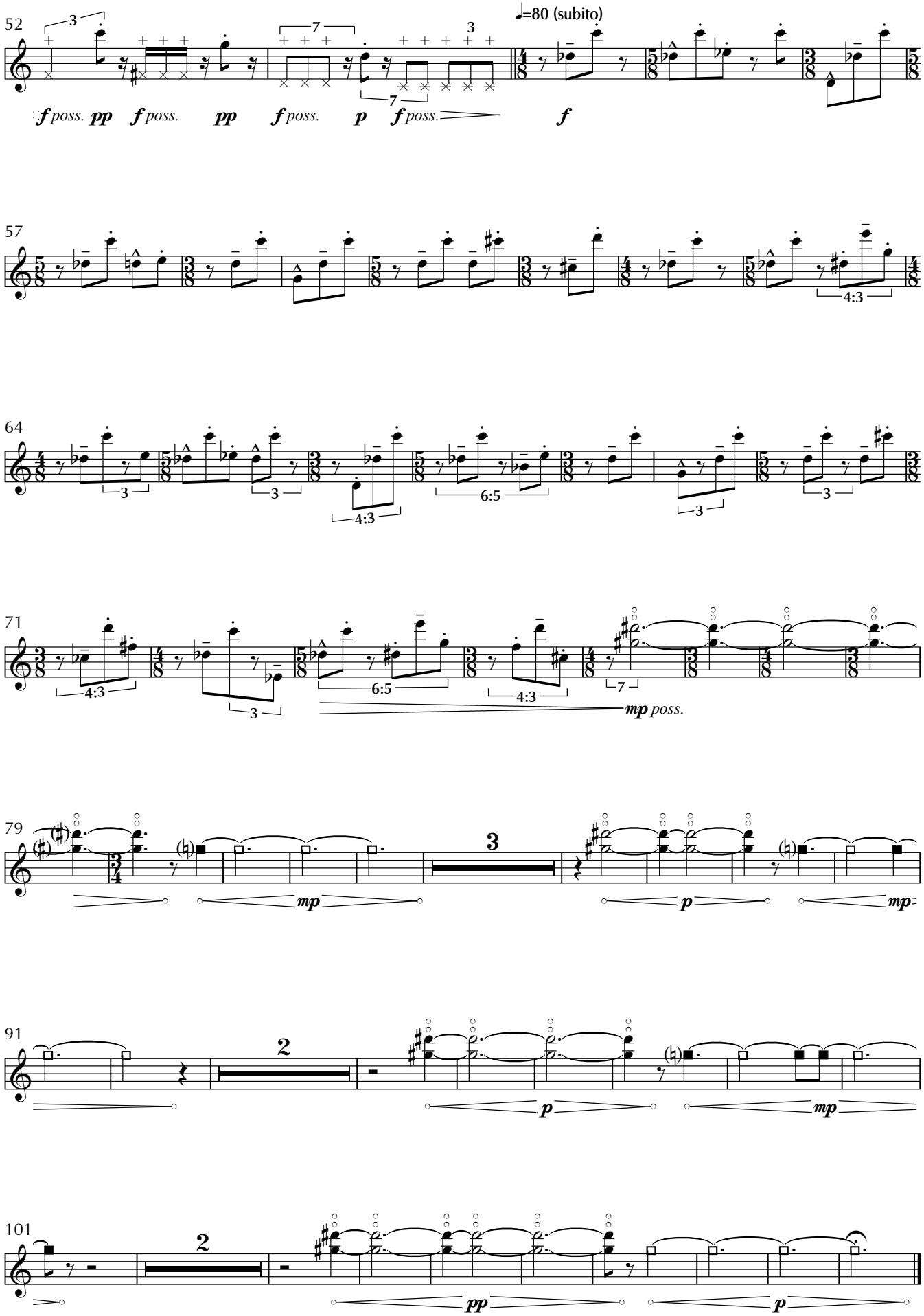


trio para quatro

I.

Flute

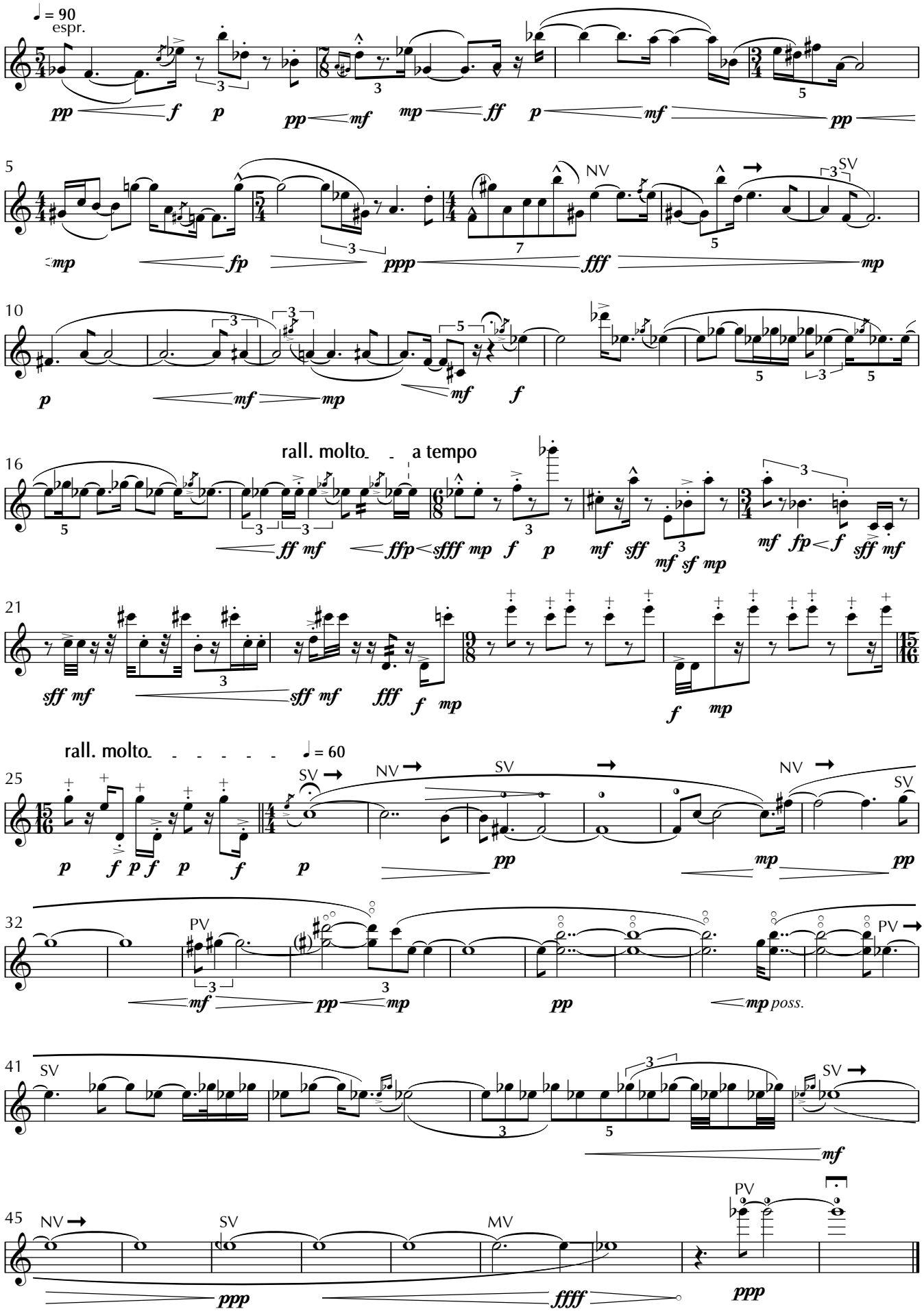
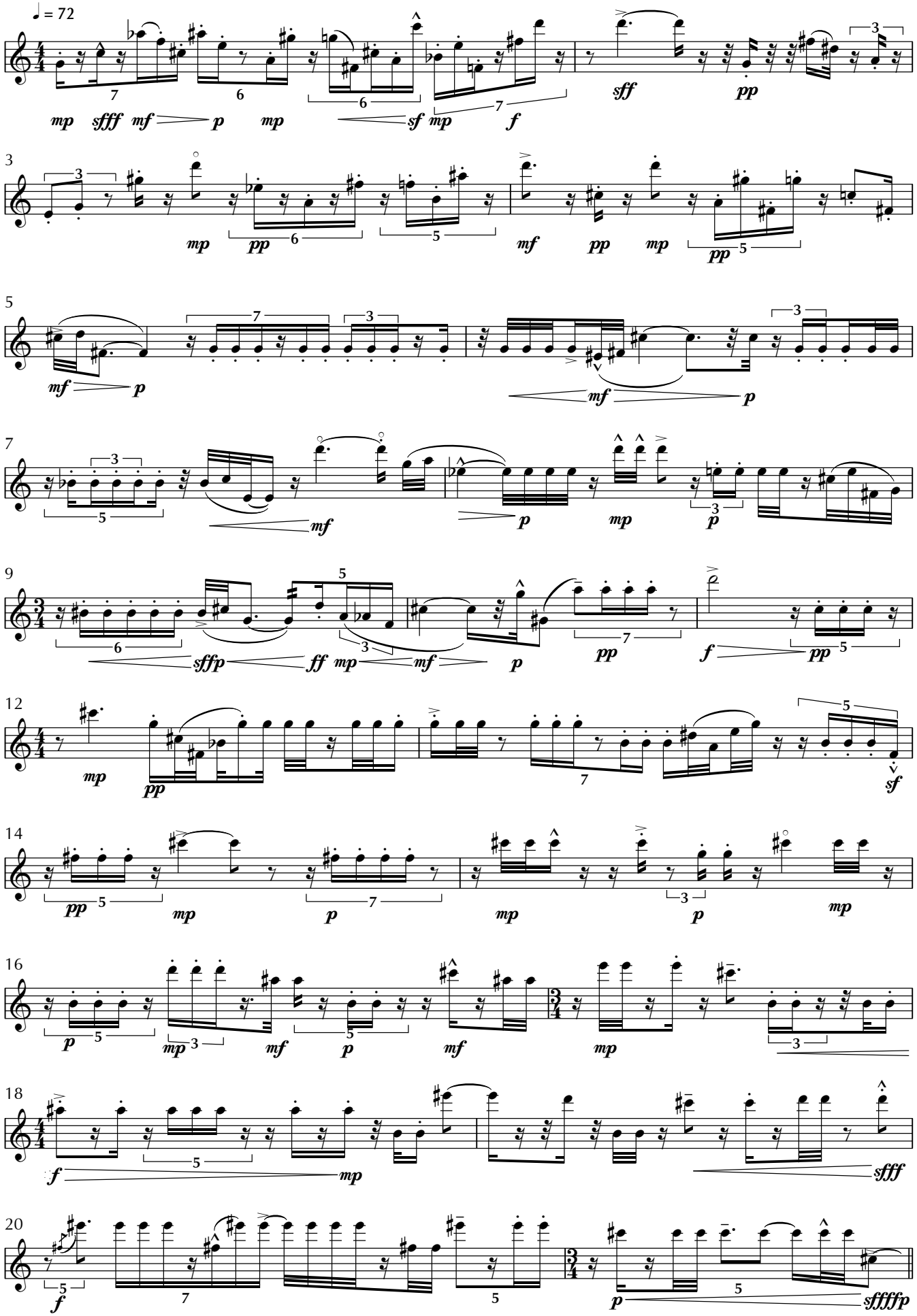
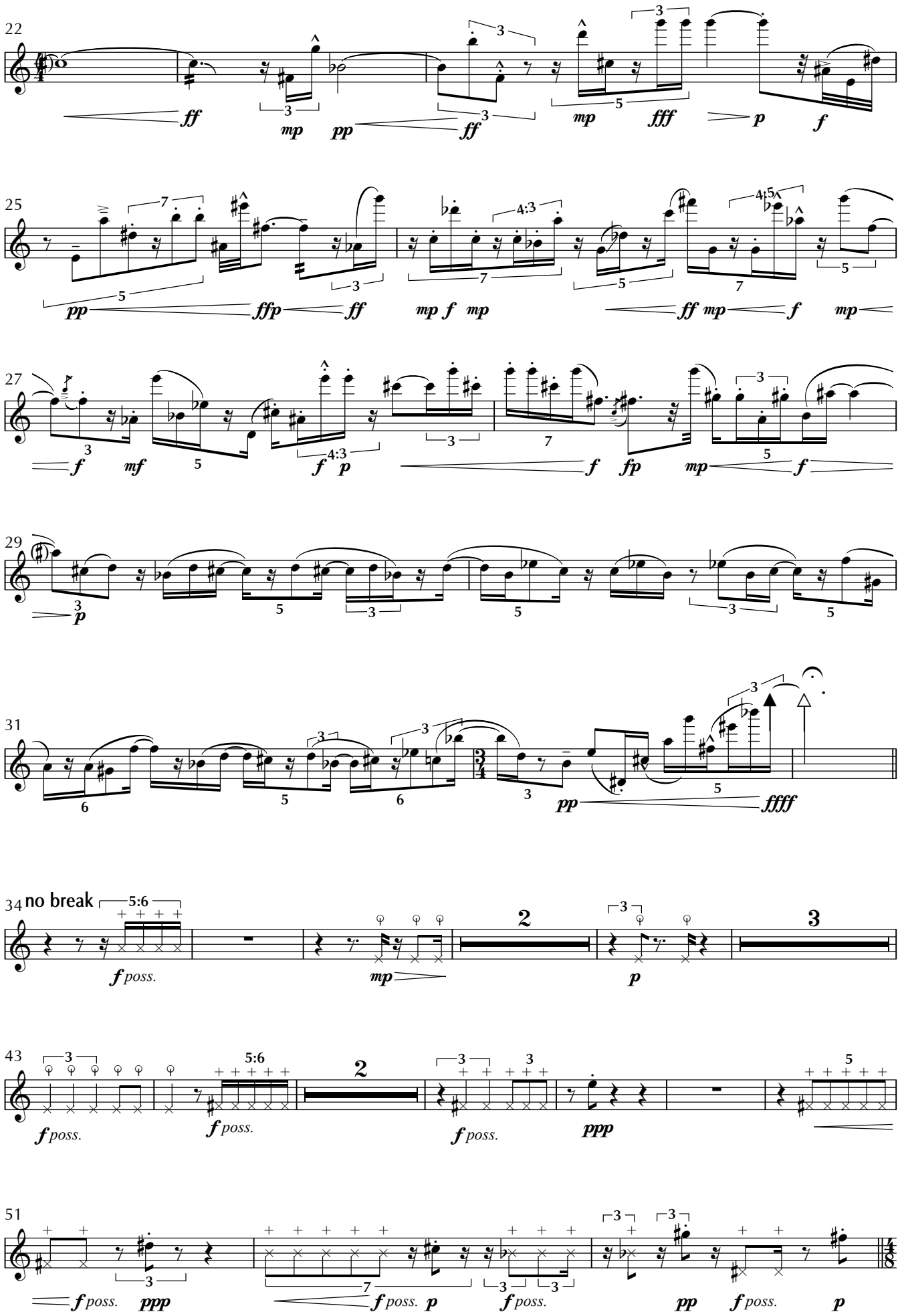
martin herraiz

II.

♩ = 72
mp sfff p sf mp f p
pp mp
3
p mf p sfp f p
f mp
6
f p mf
mp
8
ff mp
f mp
sffp ff
p ff
10
p sfp
f
mp
p mf p
13
f p
f mf
p mf p
16
sff mf mp mf
mf
ff f sff mp
19
sfff
ff
p sffff

22
25
27
29
31
34 no break
42
47
TR
TR

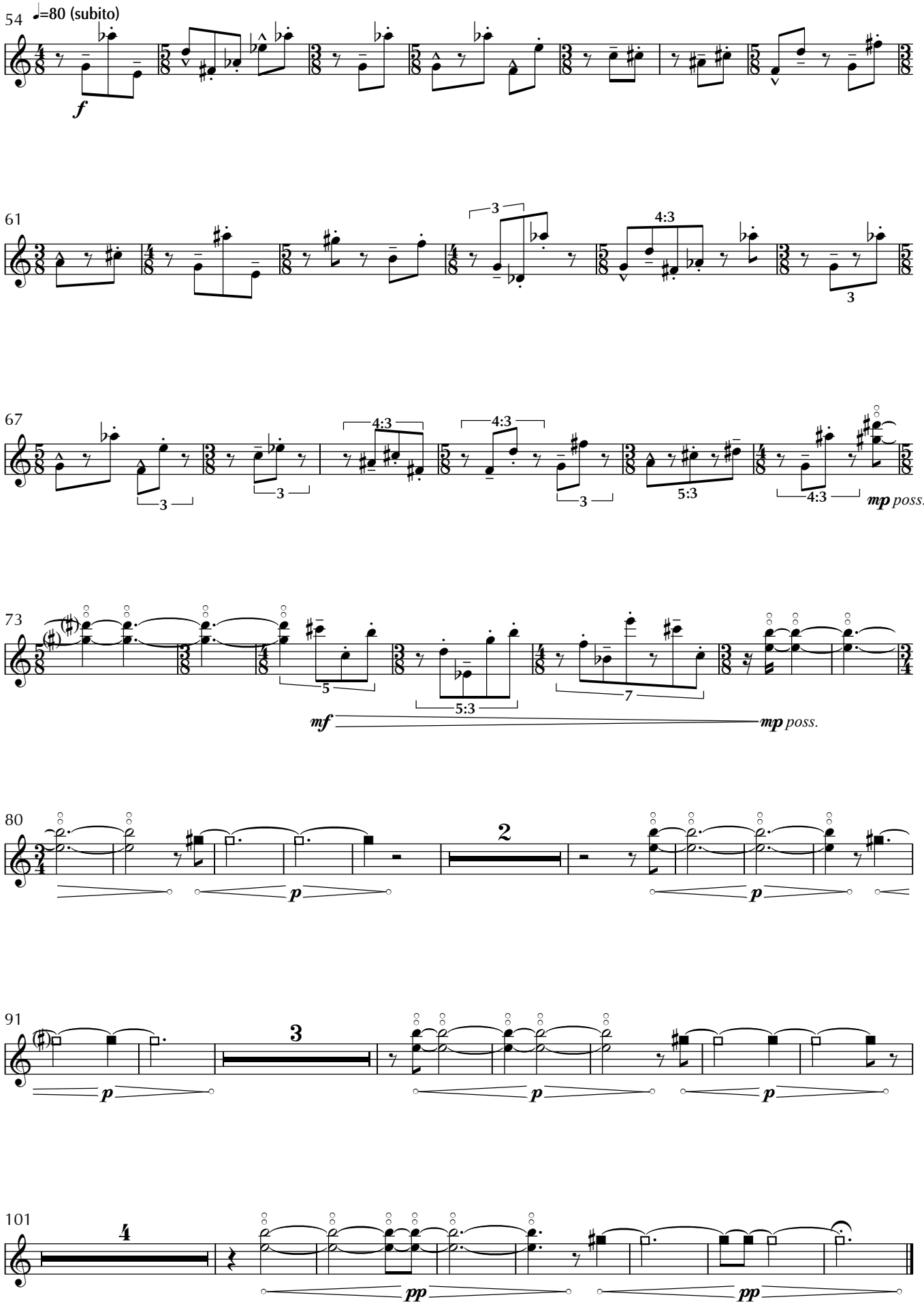
4

52
♩=80 (subito)
f poss. pp f poss. pp f poss. p f poss.
f
57
4:3
64
3
4:3
6:5
3
3
71
4:3
3
6:5
4:3
7
mp poss.
79
3
mp
p
mp
91
2
p
mp
101
2
pp
p

trio para quatro

I.

Soprano Sax in B♭

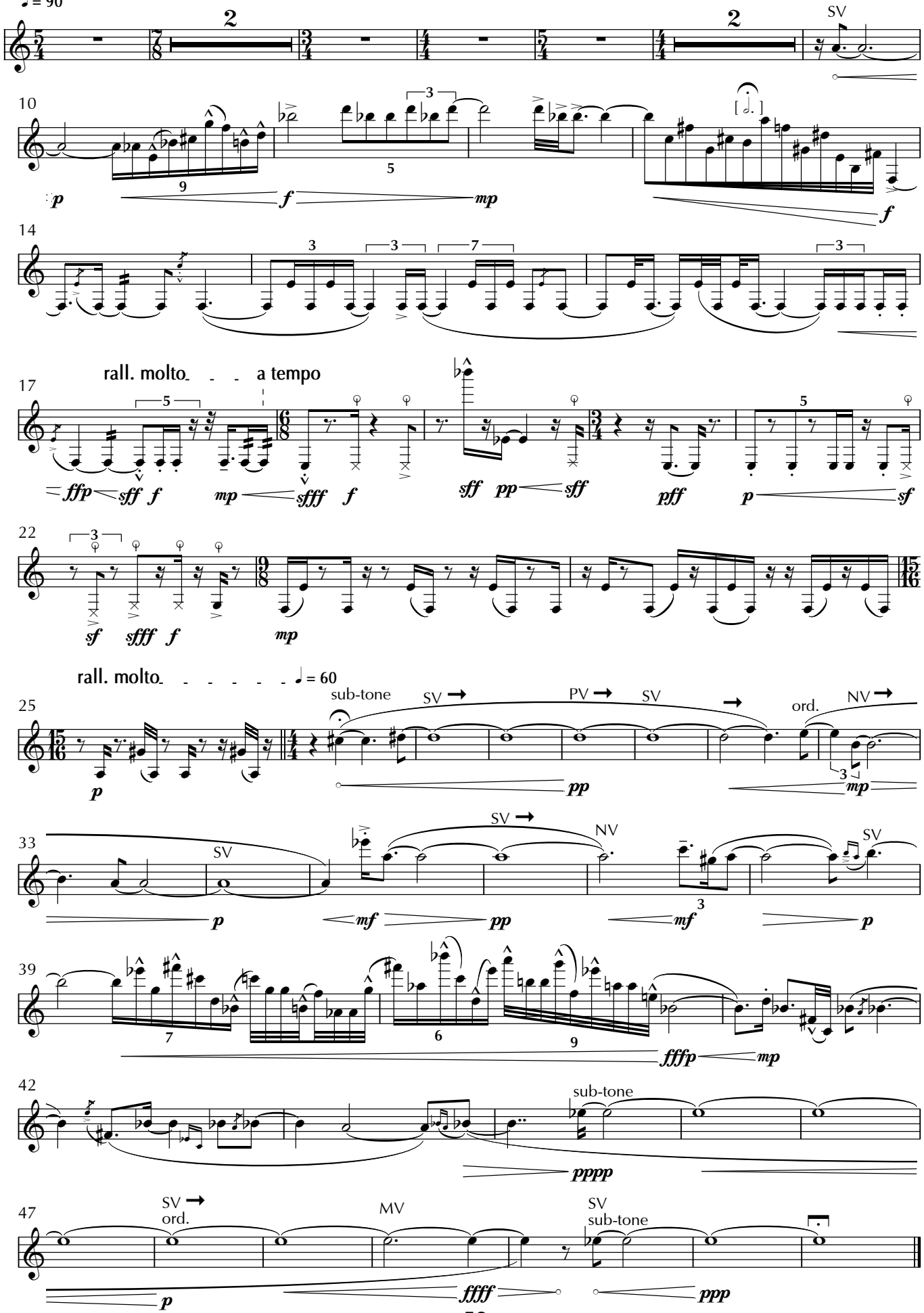
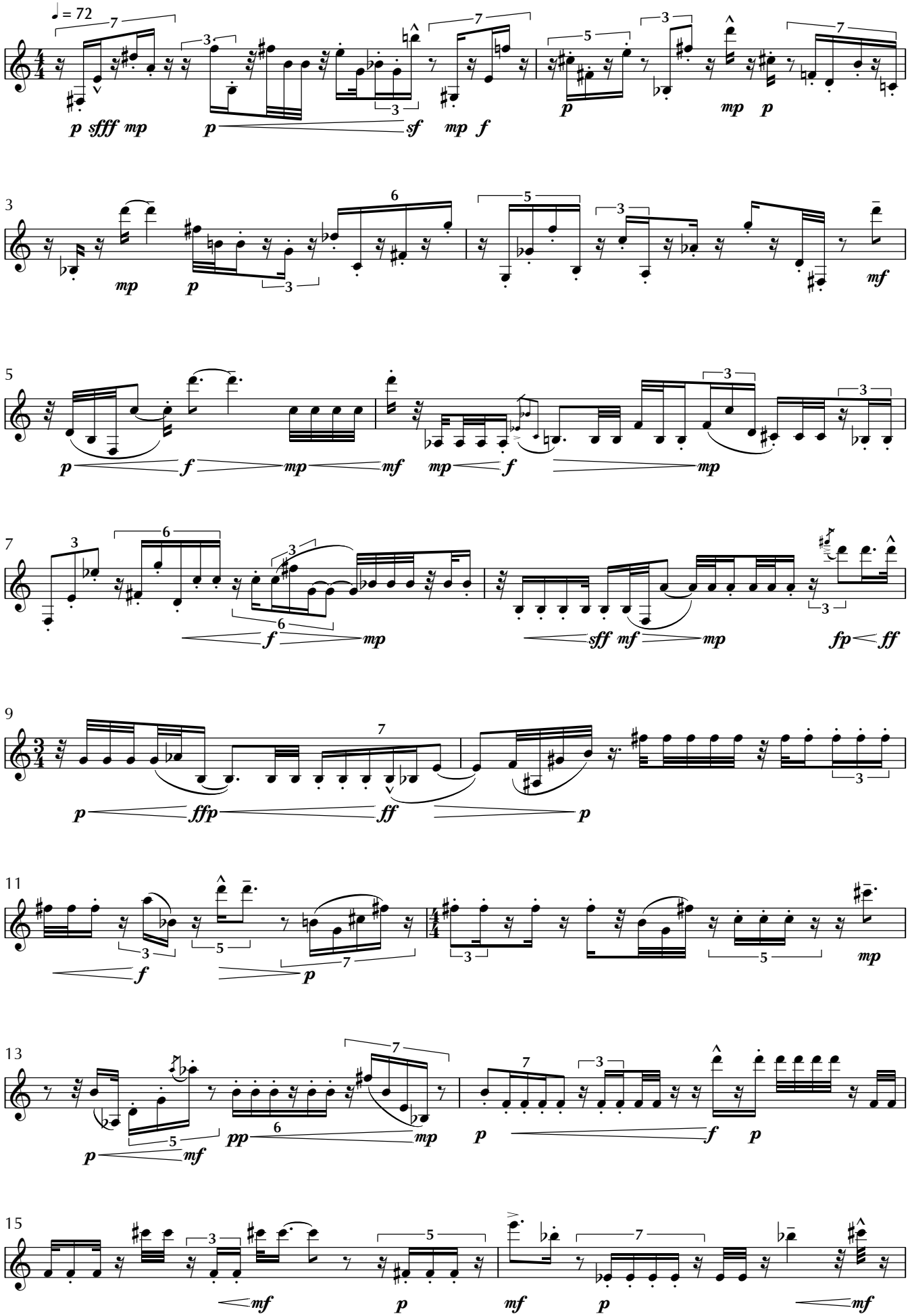
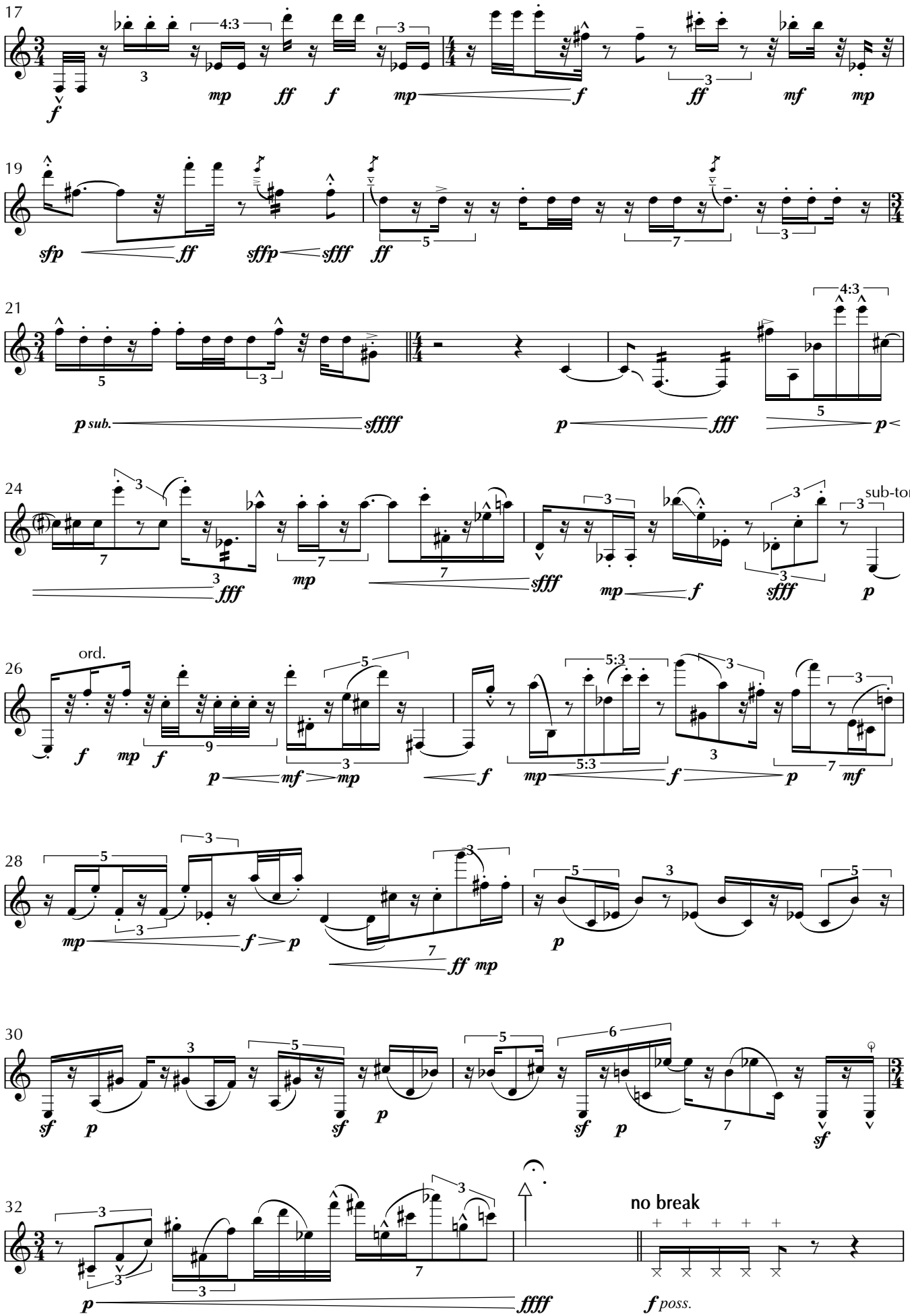
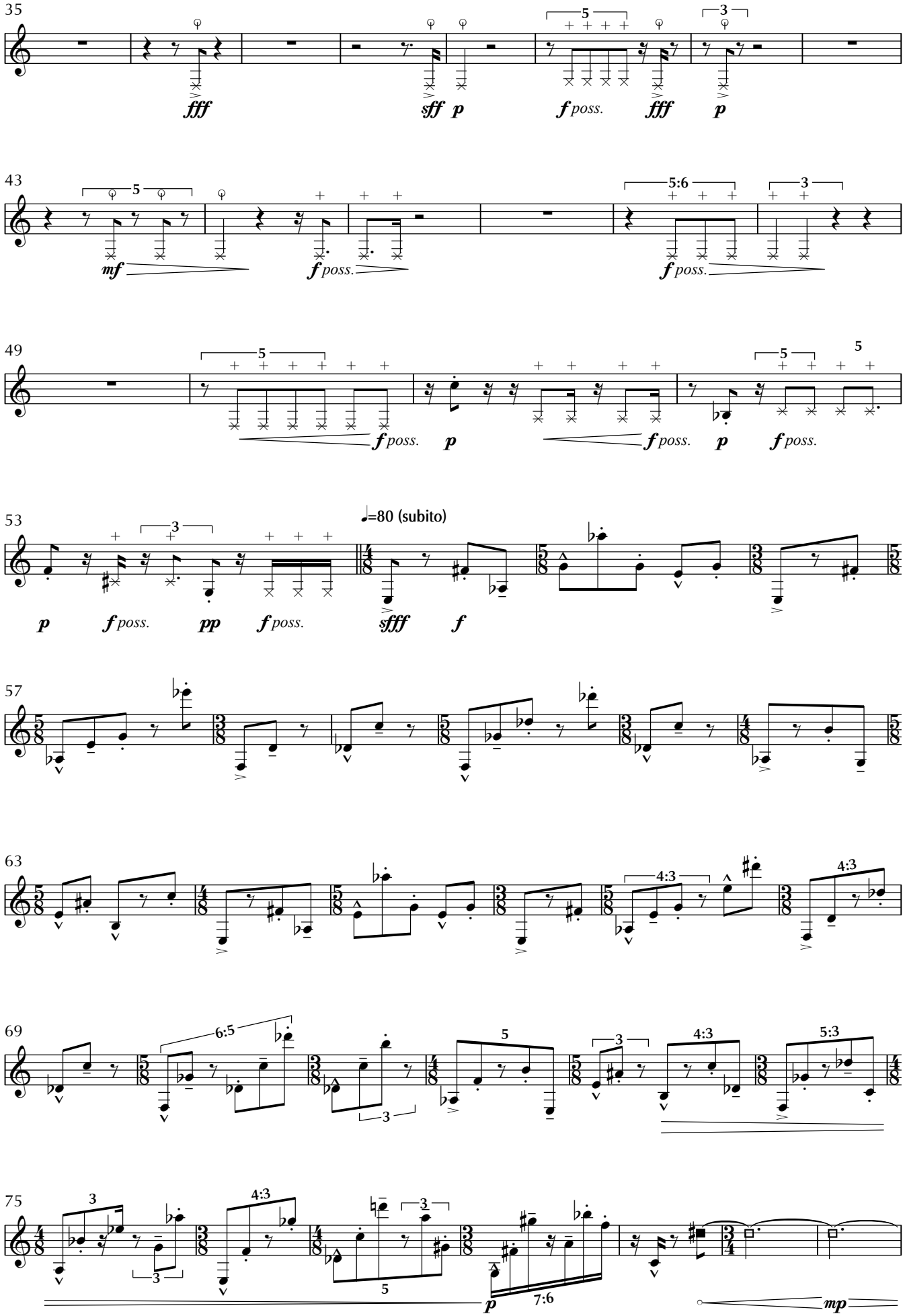
martin herraiz

II.

♩ = 72
mp sffff mf p mp sf mp f
sff pp
mp pp mf pp mp pp
mf p mf p
mf p mp p
sffp ff mp mf p pp f pp
mp pp p mp sf
pp mp p mp p mp
p mp mf p mf mp
f mp sfff
f p sfffffp

22
ff
mp
pp
ff
mp
fff
p
f
25
pp
ffp
ff
mp f mp
ff mp
f
mp
27
f
mf
f
p
f
fp
mp
f
29
p
31
pp
ffff
34 no break
5:6
f poss.
mp
2
p
3
43
5:6
f poss.
f poss.
2
f poss.
ppp
5
51
f poss.
ppp
f poss.
p
f poss.
pp
f poss.
p

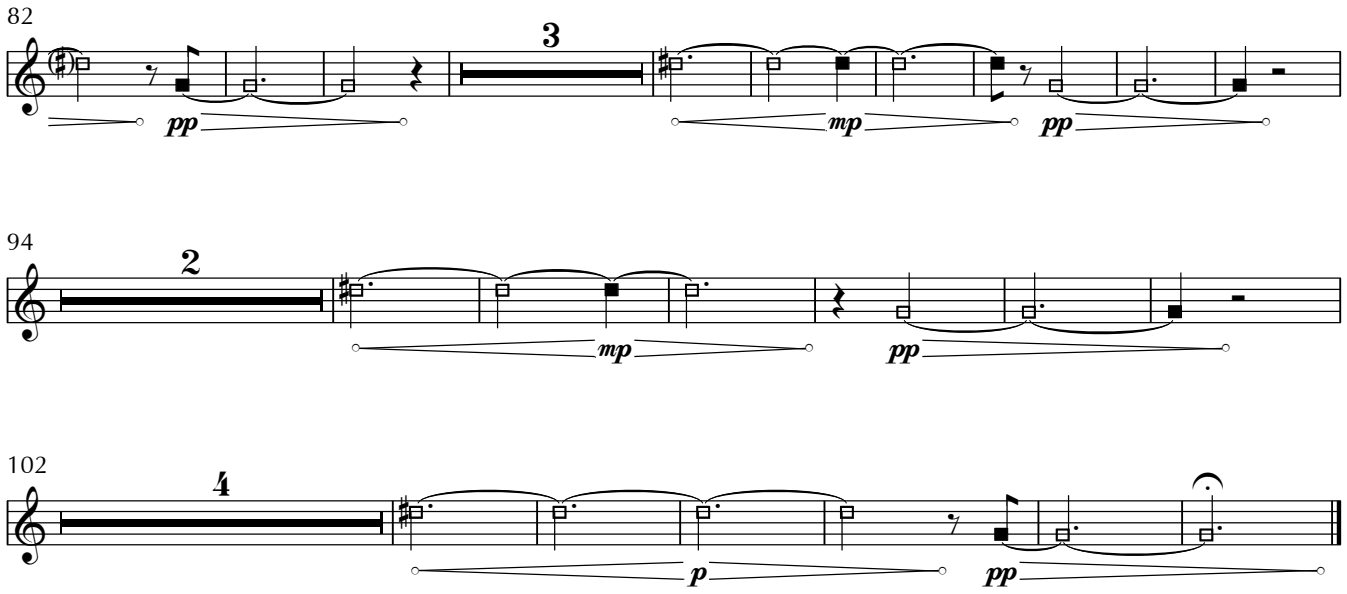
4

54
♩=80 (subito)
f
61
3
4:3
3
67
4:3
4:3
3
3
3
5:3
4:3
mp poss.
73
5
5:3
7
mf
mp poss.
80
2
p
p
91
3
p
p
p
101
4
pp
pp

trio para quatro

I.

Clarinet in B♭

martin herraiz

II.

♩ = 72
p sfff mp
p sf mp f
p mp p
mp p
mf
p f mp mf
mp f mp
sff mf mp
fp ff
p ffp ff p
f p
mp
p mf
pp mp
p f p
mf p
mf p mf

17
19
21
24
26
28
30
32
sub-tone
ord.
no break

35
fff
sff p
f poss.
fff
p
43
mf
f poss.
f poss.
5:6
49
f poss.
p
f poss.
p
f poss.
53
♩=80 (subito)
p
f poss.
pp
f poss.
sfff
f
57
63
4:3
4:3
69
6:5
5
4:3
5:3
75
4:3
p
7:6
mp


82
3
pp
mp
pp
94
2
mp
pp
102
4
p
pp

Mauricio De Bonis

3 Perguntas 62

3 Perguntas

para flauta, trompa e percussão

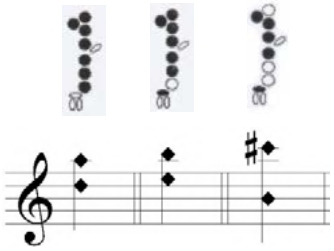
Mauricio De Bonis

São Paulo, 2012

Instruções:

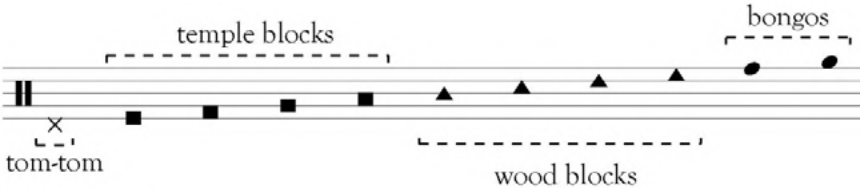
Multifônicos (flauta):
sugestões de alturas resultantes: procurar o dedilhado mais adequado em que as duas notas sejam bem aparentes, mesmo que outras alturas resultem

(sugestões de dedilhado:)

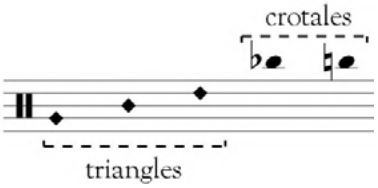


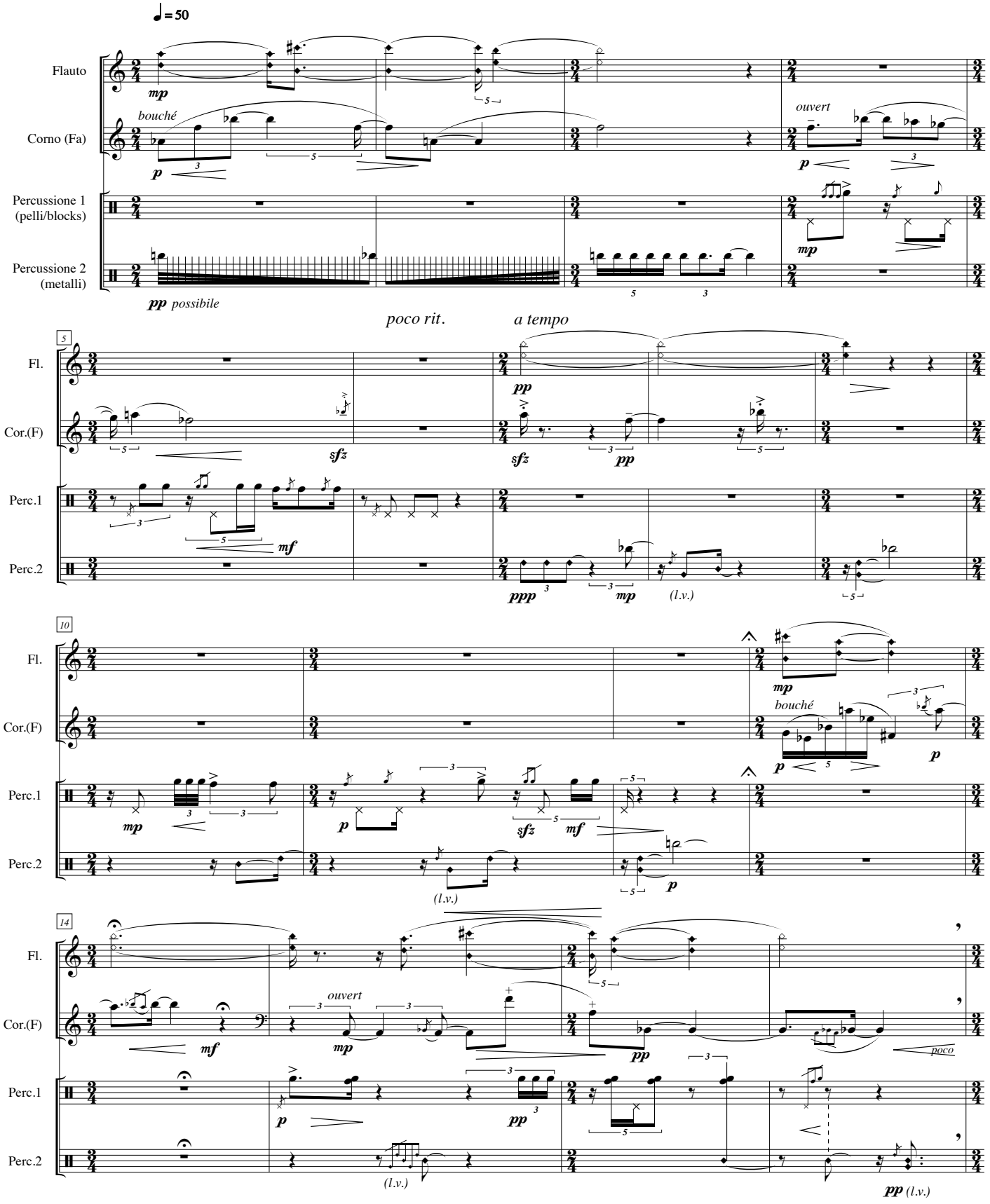
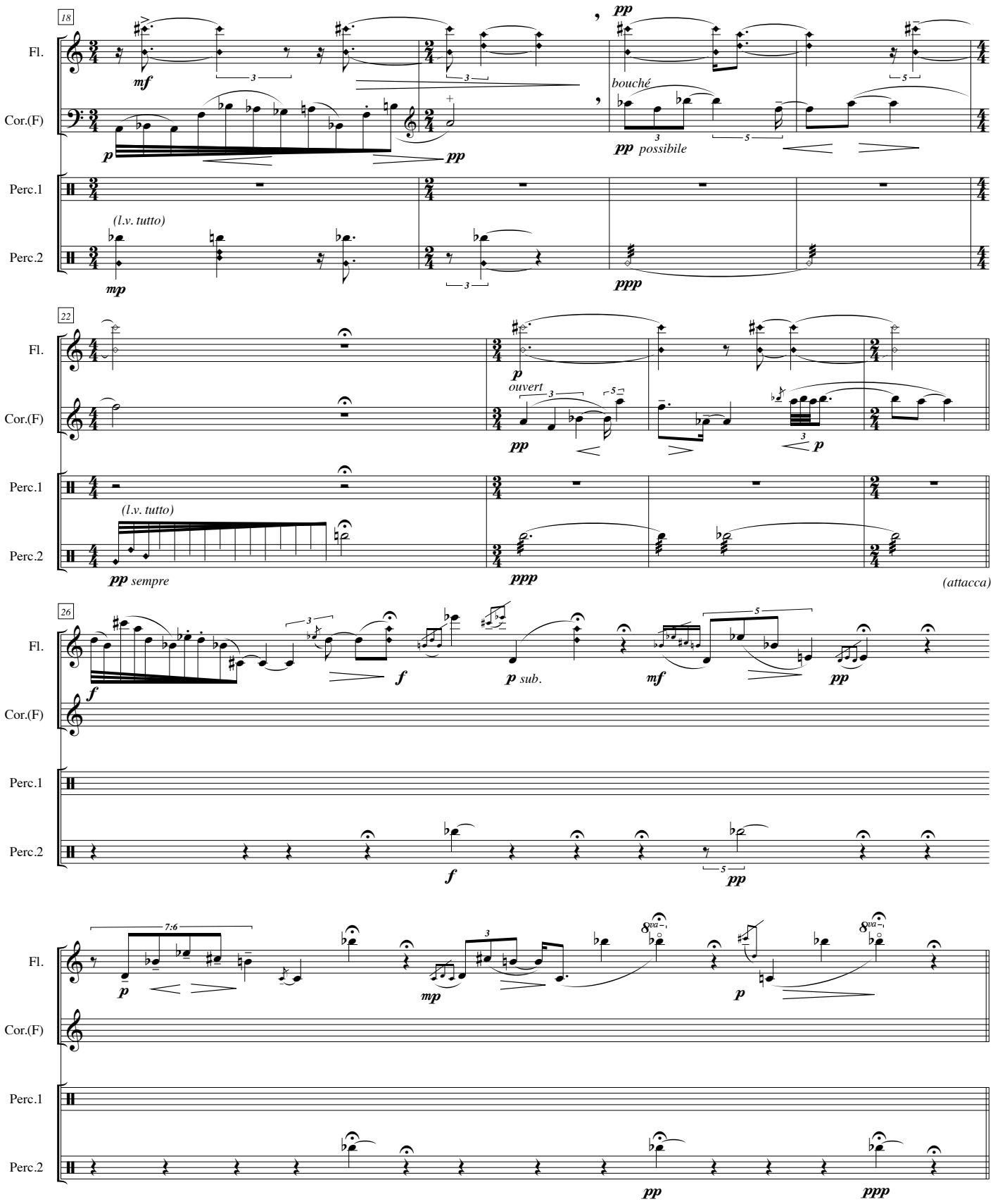
Slap tongue (flauta e trompa):

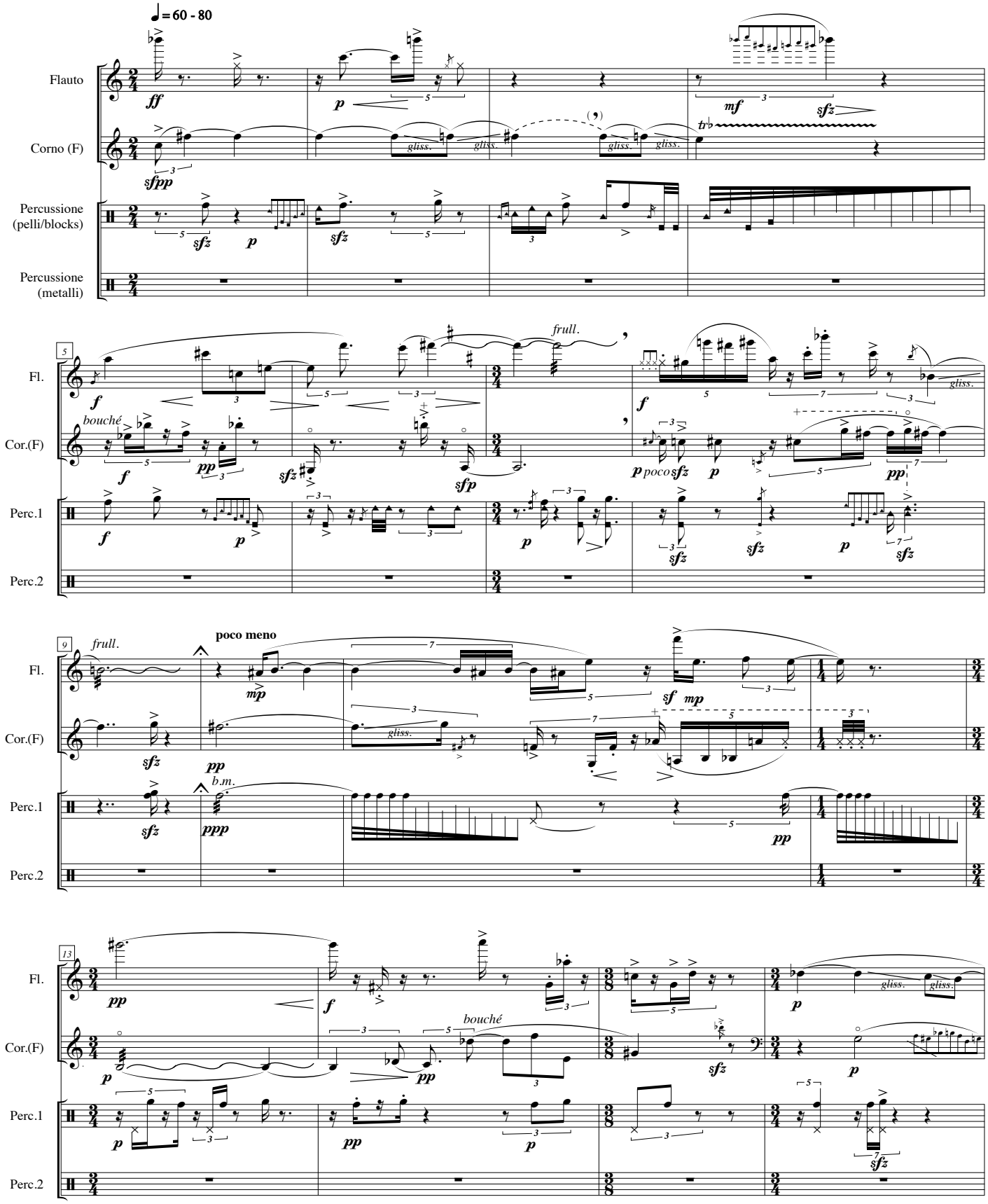
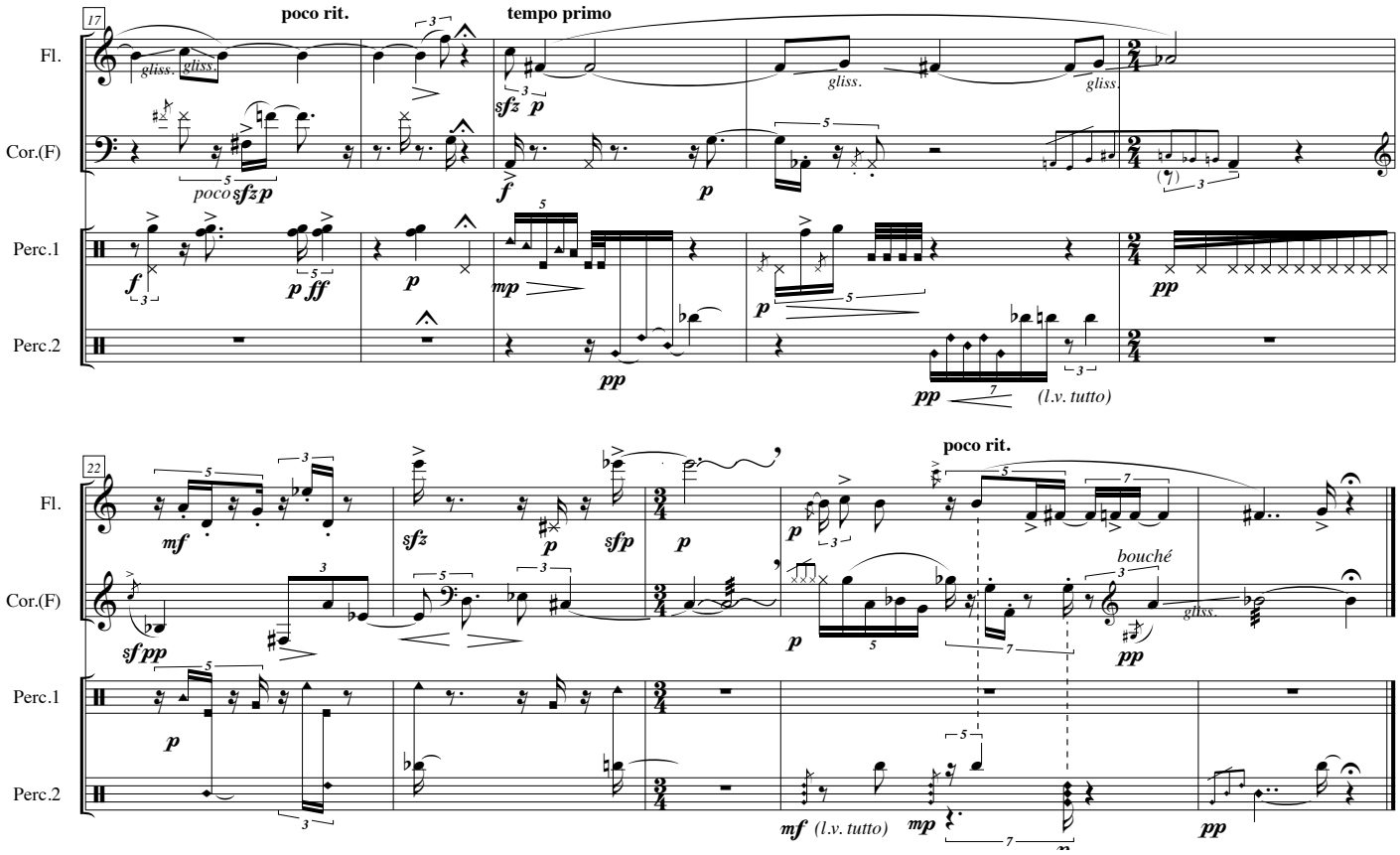
Percussione 1: 2 bongôs
4 woodblocks
4 temple blocks
1 tom-tom grave

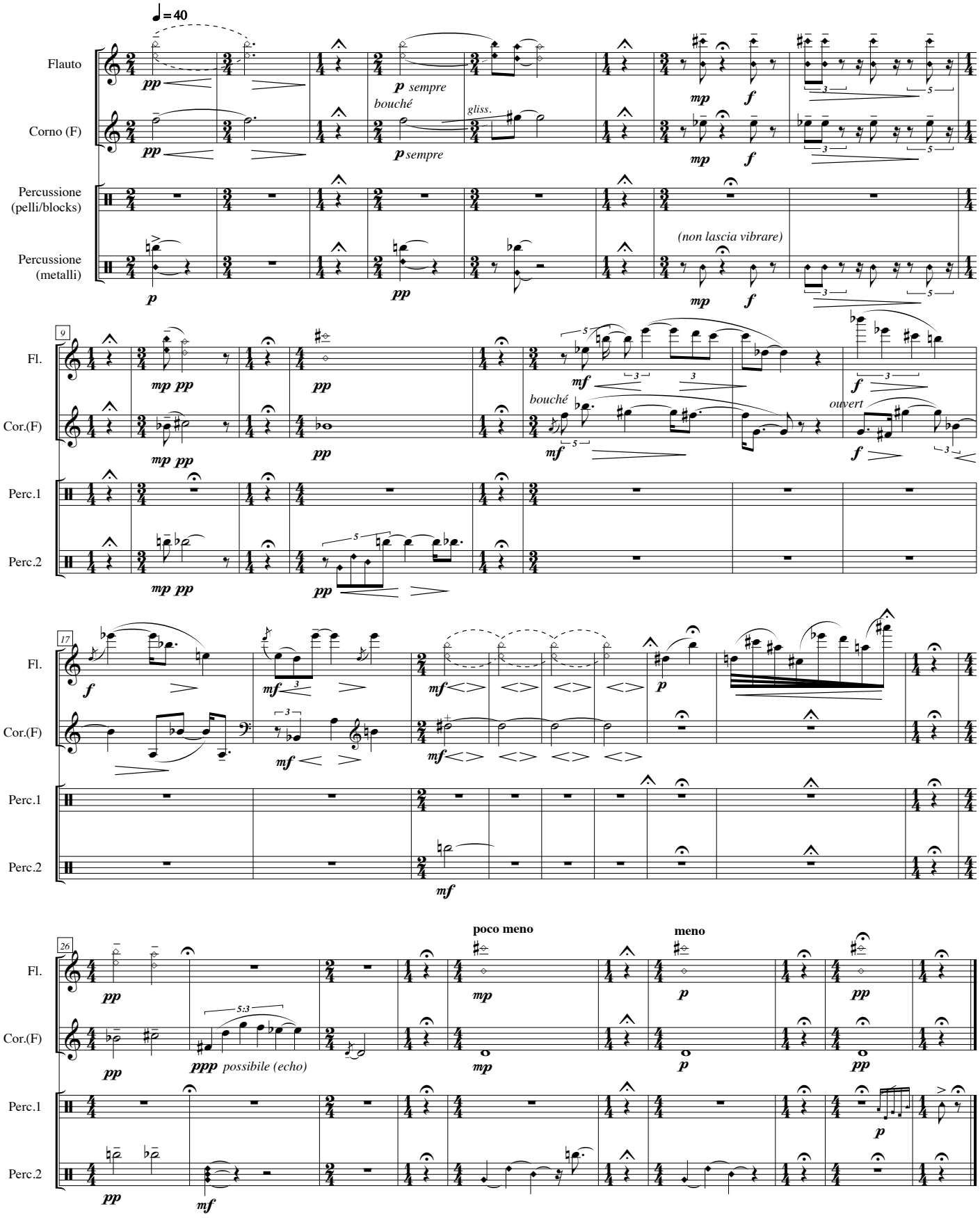


Percussione 2: 2 crotales (si/si♭)
3 triângulos



I.

♩= 50
Flauto
Corno (Fa)
Percussione 1 (pelli/blocks)
Percussione 2 (metalli)
mp
bouché
ouvert
pp possibile
poco rit.
a tempo
Fl.
Cor.(F)
Perc.1
Perc.2
sfz
mf
ppp
(l.v.)
p
pp
poco

18
Fl.
Cor.(F)
Perc.1
Perc.2
mf
pp
bouché
pp possibile
p
pp
(l.v. tutto)
mp
ppp
22
ouvert
pp
p
(l.v. tutto)
pp sempre
ppp
(attacca)
26
f
p sub.
mf
pp
f
pp
7:6
mp
p
pp
ppp

II.

♩= 60 - 80
Flauto
Corno (F)
Percussione (pelli/blocks)
Percussione (metalli)
Fl.
Cor.(F)
Perc.1
Perc.2
frull.
bouché
poco
poco meno
b.m.
gliss.

17
poco rit.
tempo primo
Fl.
Cor.(F)
Perc.1
Perc.2
gliss.
poco sfz p
sfz p
f
p
mp
pp
pp (l.v. tutto)
22
poco rit.
mf
sfz
sfp
sf pp
bouché
mf (l.v. tutto)
mp

III.

♩= 40
Flauto
Corno (F)
Percussione (pelli/blocks)
Percussione (metalli)
pp
p sempre
bouché
gliss.
mp
f
(non lascia vibrare)
9
Fl.
Cor.(F)
Perc.1
Perc.2
mp pp
mf
ouvert
17
5:3
ppp possibile (echo)
poco meno
meno
26

FLAUTO

3 Perguntas

para flauta, trompa e percussão

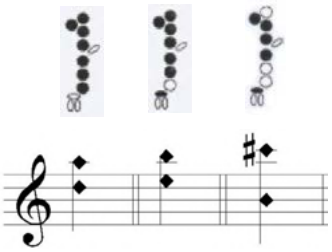
Mauricio De Bonis

São Paulo, 2012

Instruções:

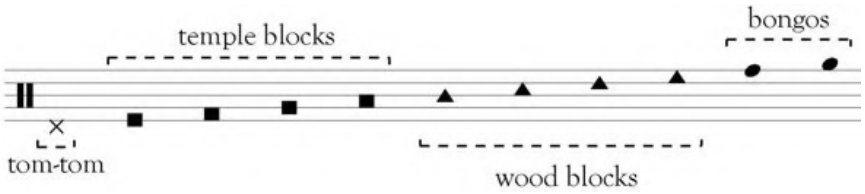
Multifônicos (flauta):
sugestões de alturas resultantes: procurar o dedilhado mais adequado em que as duas notas sejam bem aparentes, mesmo que outras alturas resultem

(sugestões de dedilhado:)

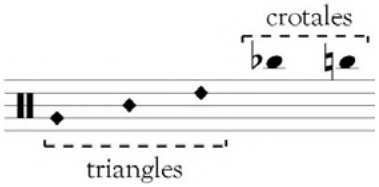
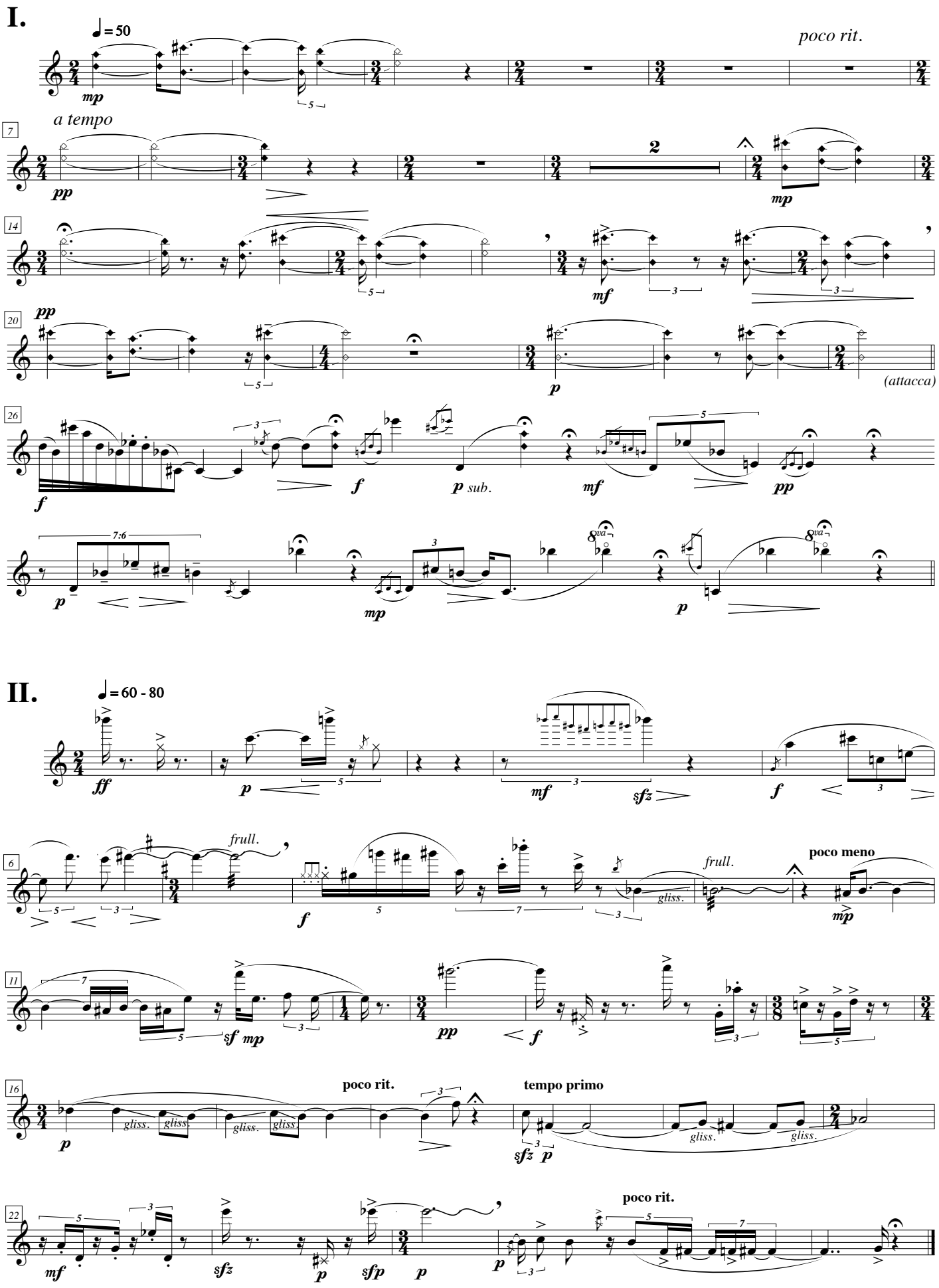


Slap tongue (flauta e trompa):

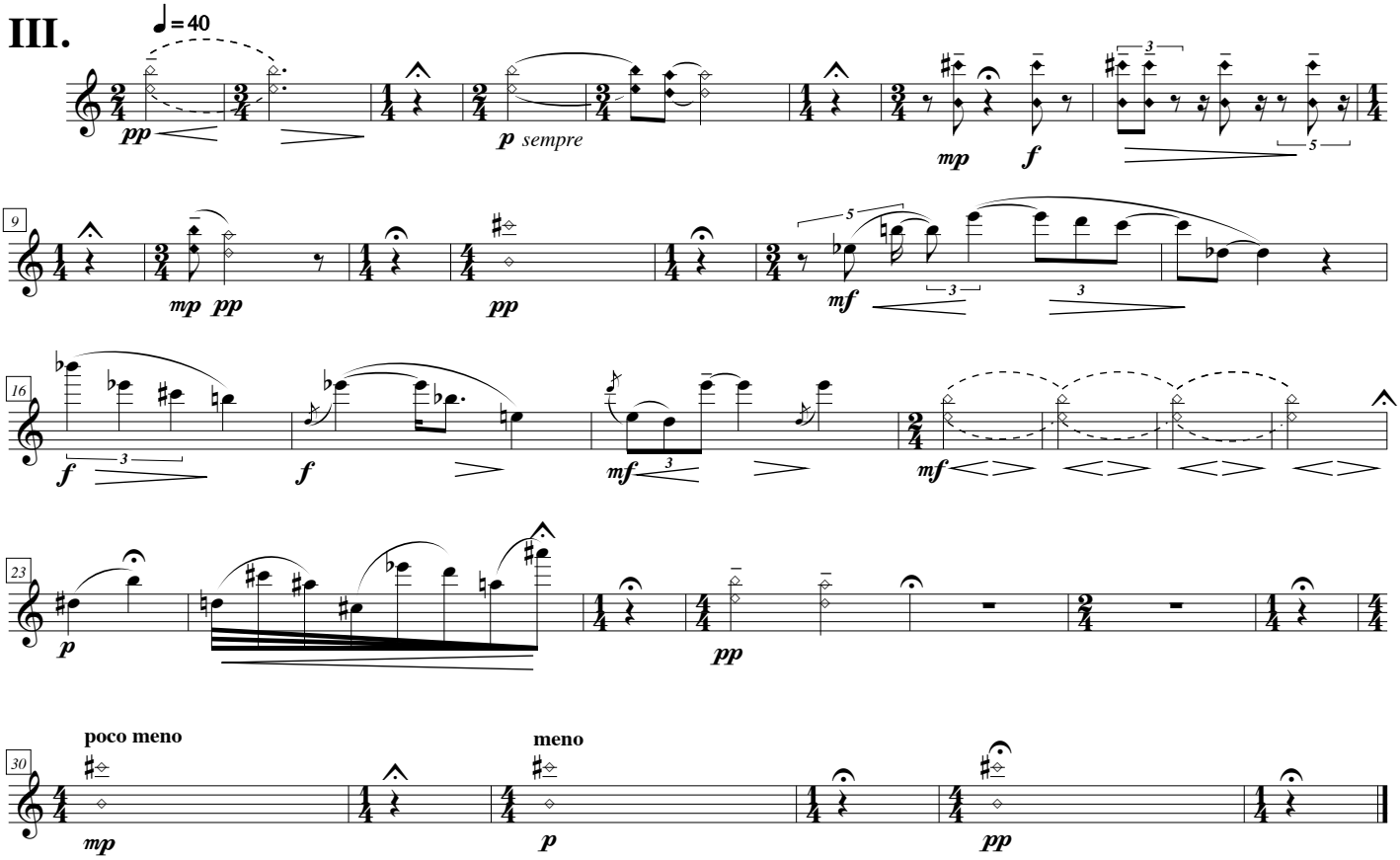
Percussione 1: 2 bongôs
4 woodblocks
4 temple blocks
1 tom-tom grave



Percussione 2: 2 crotales (si/si♭)
3 triângulos



I.
♩= 50
poco rit.
mp
a tempo
pp
mp
mf
(attacca)
f
p sub.
II.
♩= 60 - 80
ff
sfz
frull.
poco meno
gliss.
sf mp
poco rit.
tempo primo
sfz p
sfp


III.
♩= 40
pp
p sempre
mp
f
9
mp pp
pp
mf
16
f
f
mf
mf
23
p
pp
30
poco meno
mp
meno
p
pp

CORNO (F)

3 Perguntas

para flauta, trompa e percussão

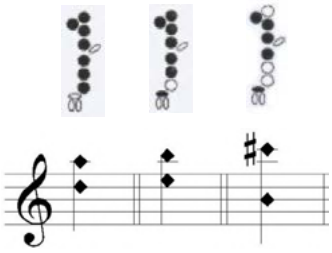
Mauricio De Bonis

São Paulo, 2012

Instruções:

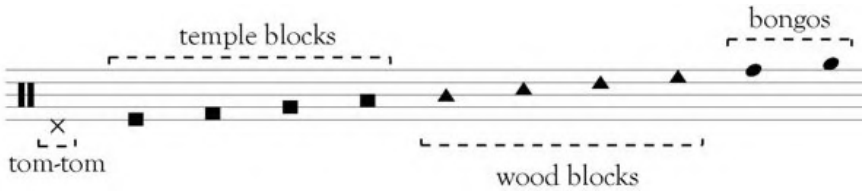
Multifônicos (flauta):
sugestões de alturas resultantes: procurar o dedilhado mais adequado em que as duas notas sejam bem aparentes, mesmo que outras alturas resultem

(sugestões de dedilhado:)

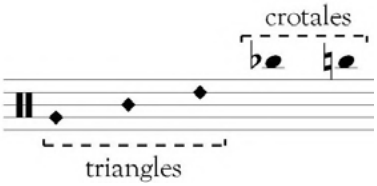


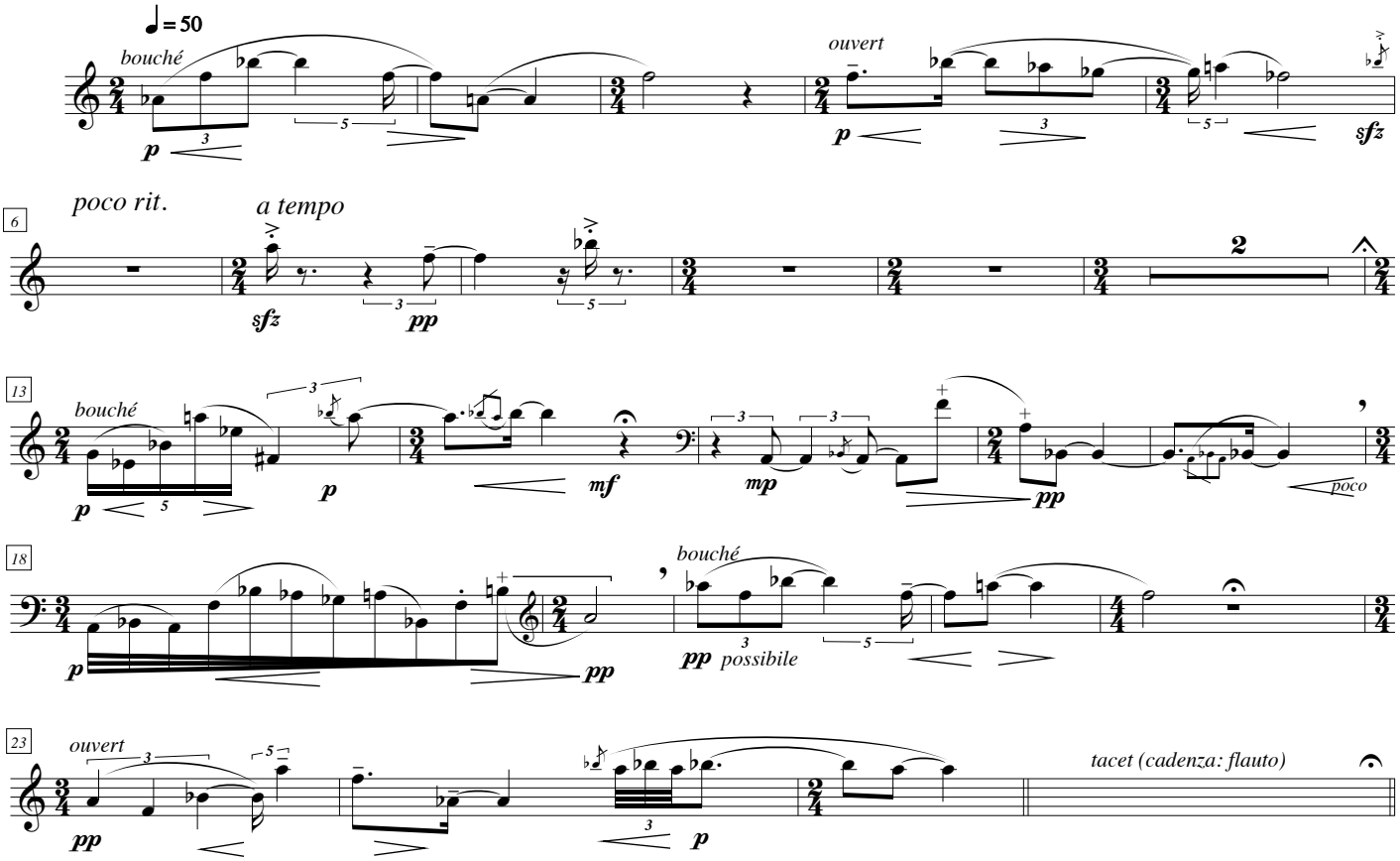
Slap tongue (flauta e trompa):

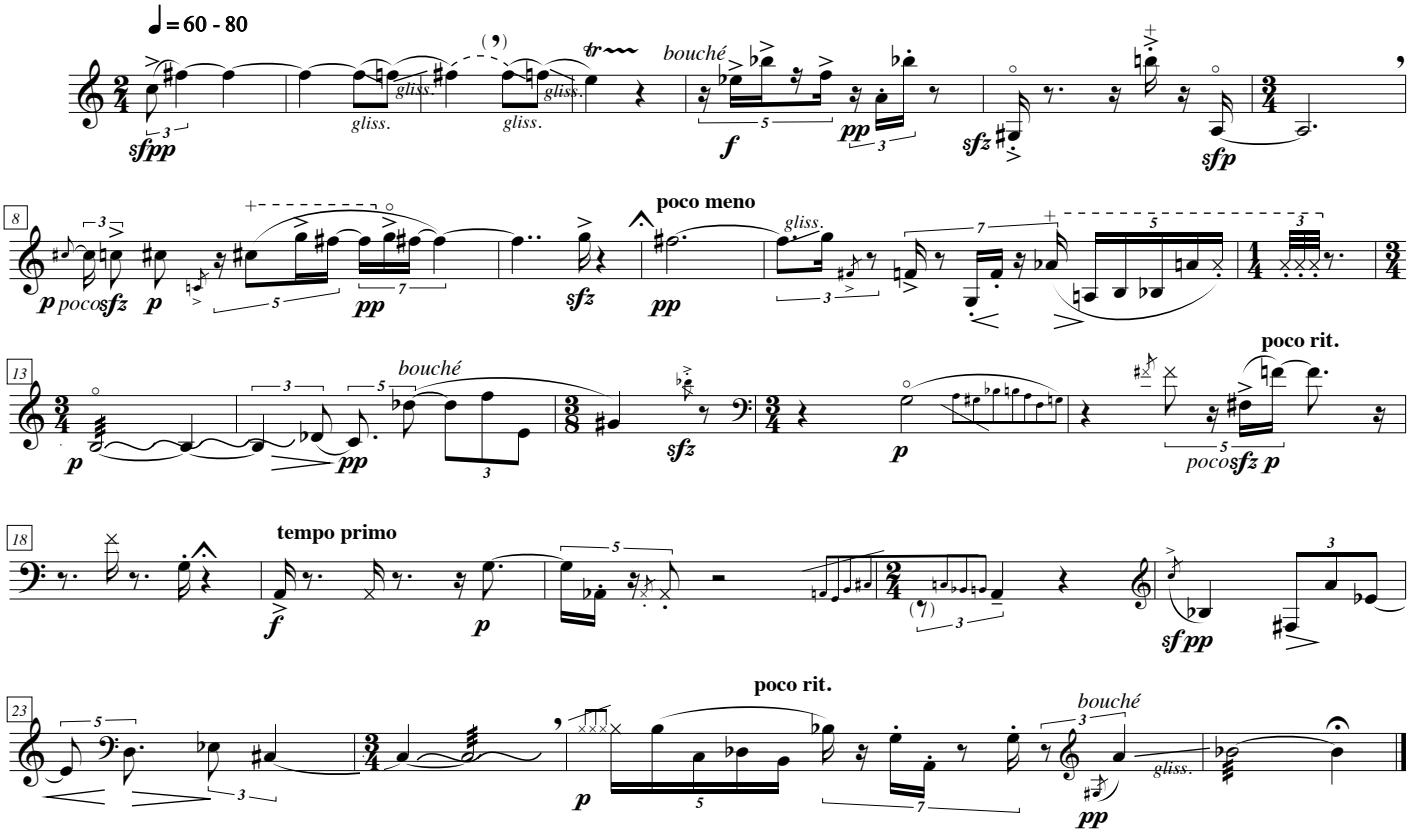
Percussione 1: 2 bongôs
4 woodblocks
4 temple blocks
1 tom-tom grave



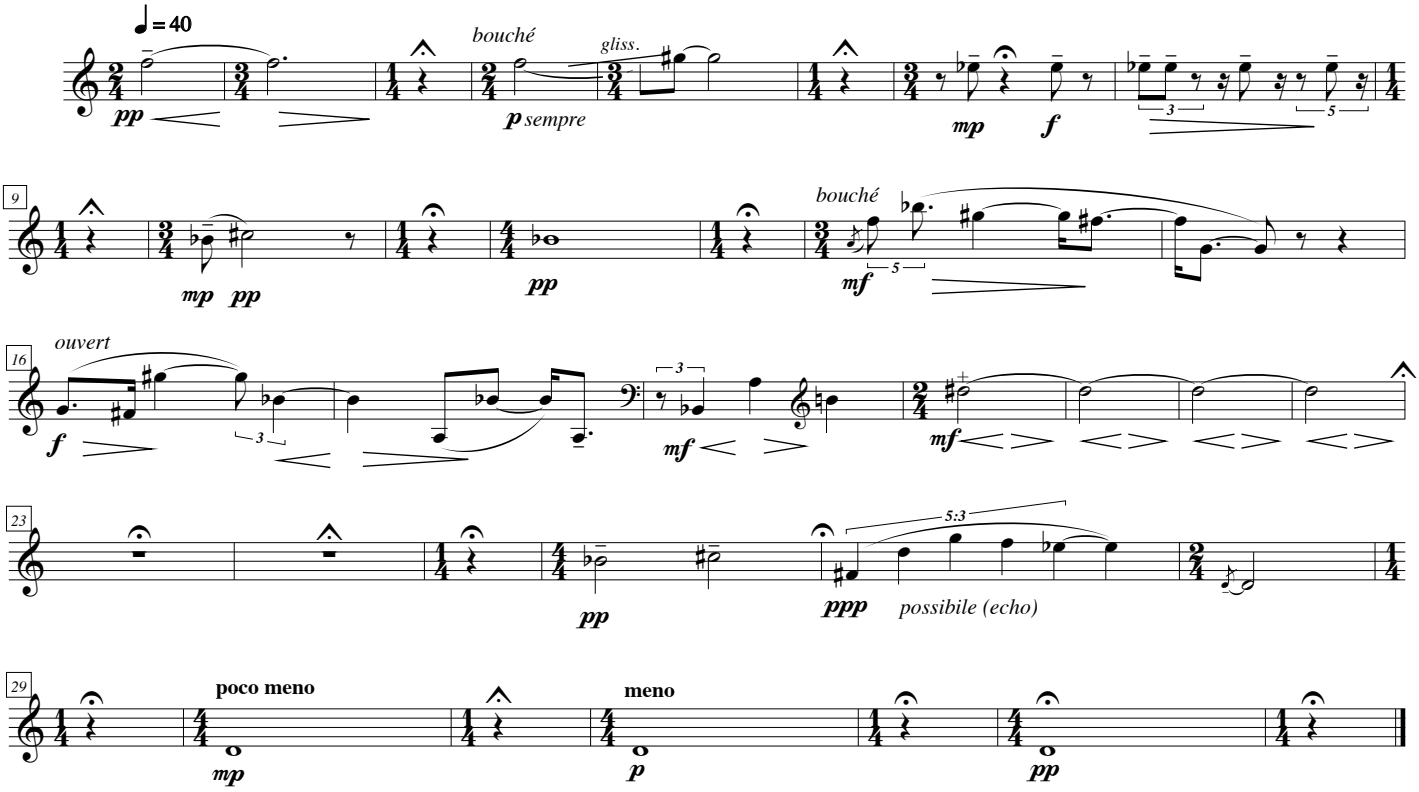
Percussione 2: 2 crotales (si/si♭)
3 triângulos



I.

♩= 50
bouché
ouvert
poco rit.
a tempo
bouché
possibile
ouvert
tacet (cadenza: flauto)

II.

♩= 60 - 80
gliss.
bouché
poco meno
bouché
poco rit.
tempo primo
poco rit.
bouché
gliss.

III.


♩= 40
pp
bouché
gliss.
p sempre
mp
f
9
mp pp
pp
bouché
mf
16
ouvert
f
mf
mf
23
pp
ppp
possibile (echo)
5:3
29
poco meno
mp
meno
p
pp

PERCUSSIONE

3 Perguntas

para flauta, trompa e percussão

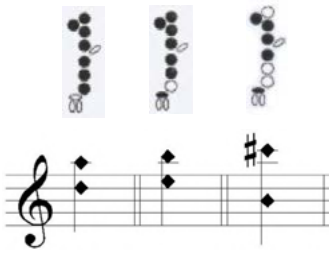
Mauricio De Bonis

São Paulo, 2012

Instruções:

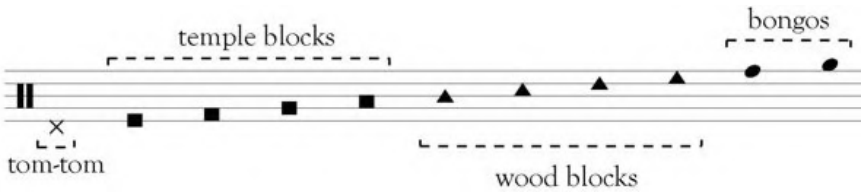
Multifônicos (flauta):
sugestões de alturas resultantes: procurar o dedilhado mais adequado em que as duas notas sejam bem aparentes, mesmo que outras alturas resultem

(sugestões de dedilhado:)

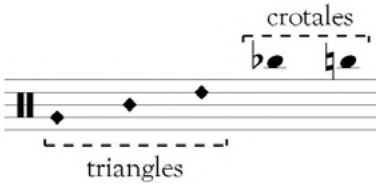
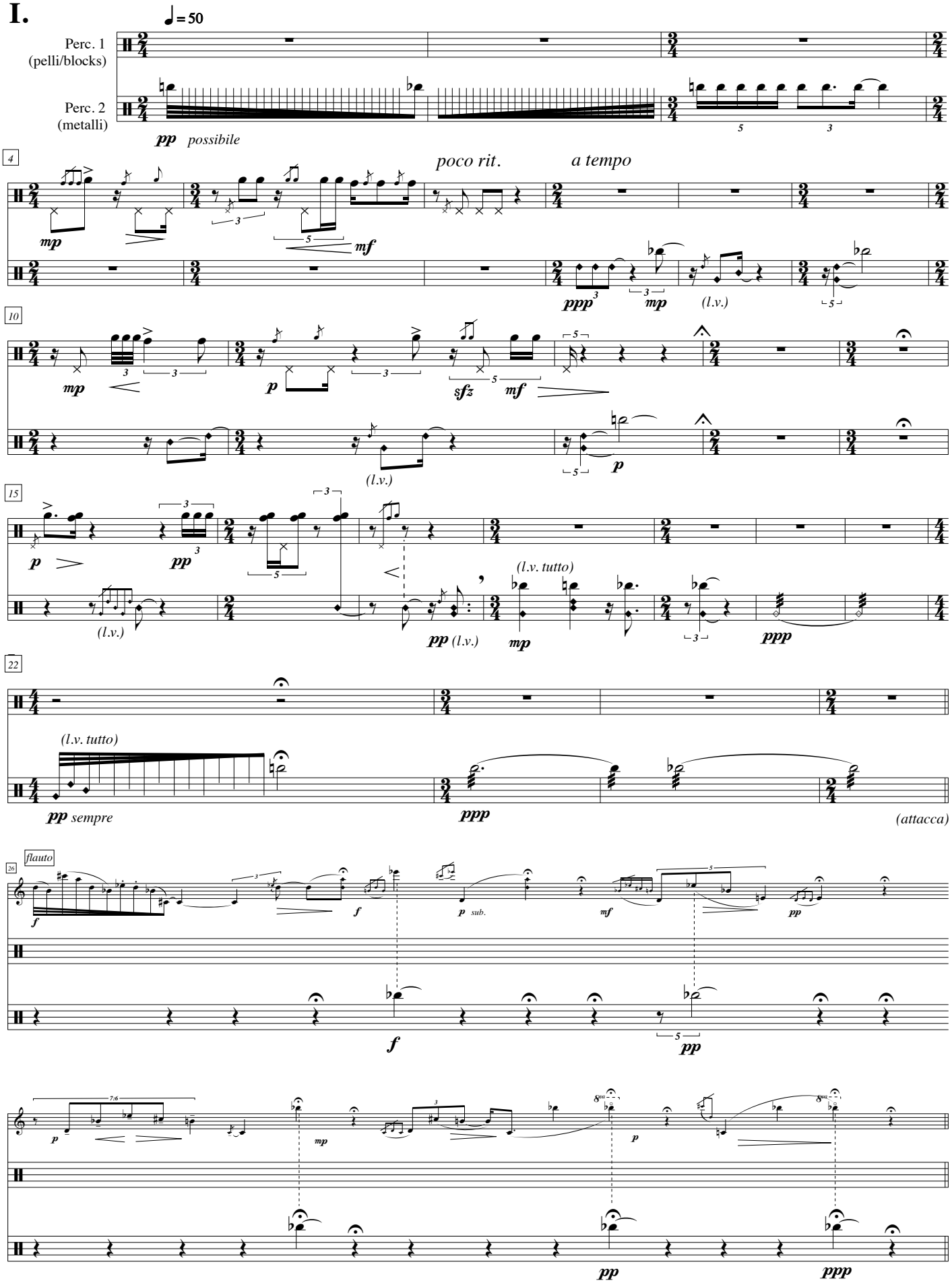


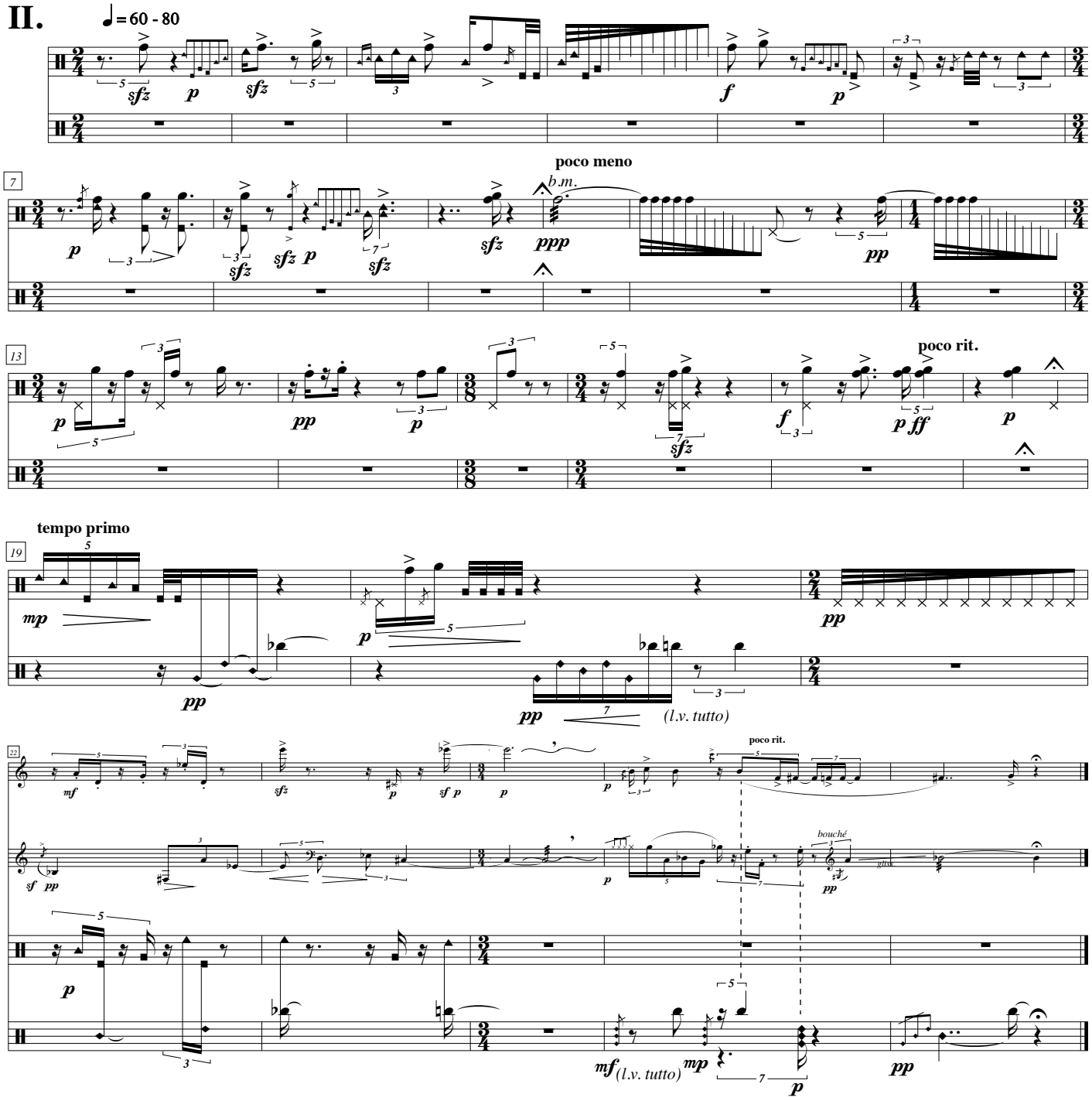
Slap tongue (flauta e trompa):

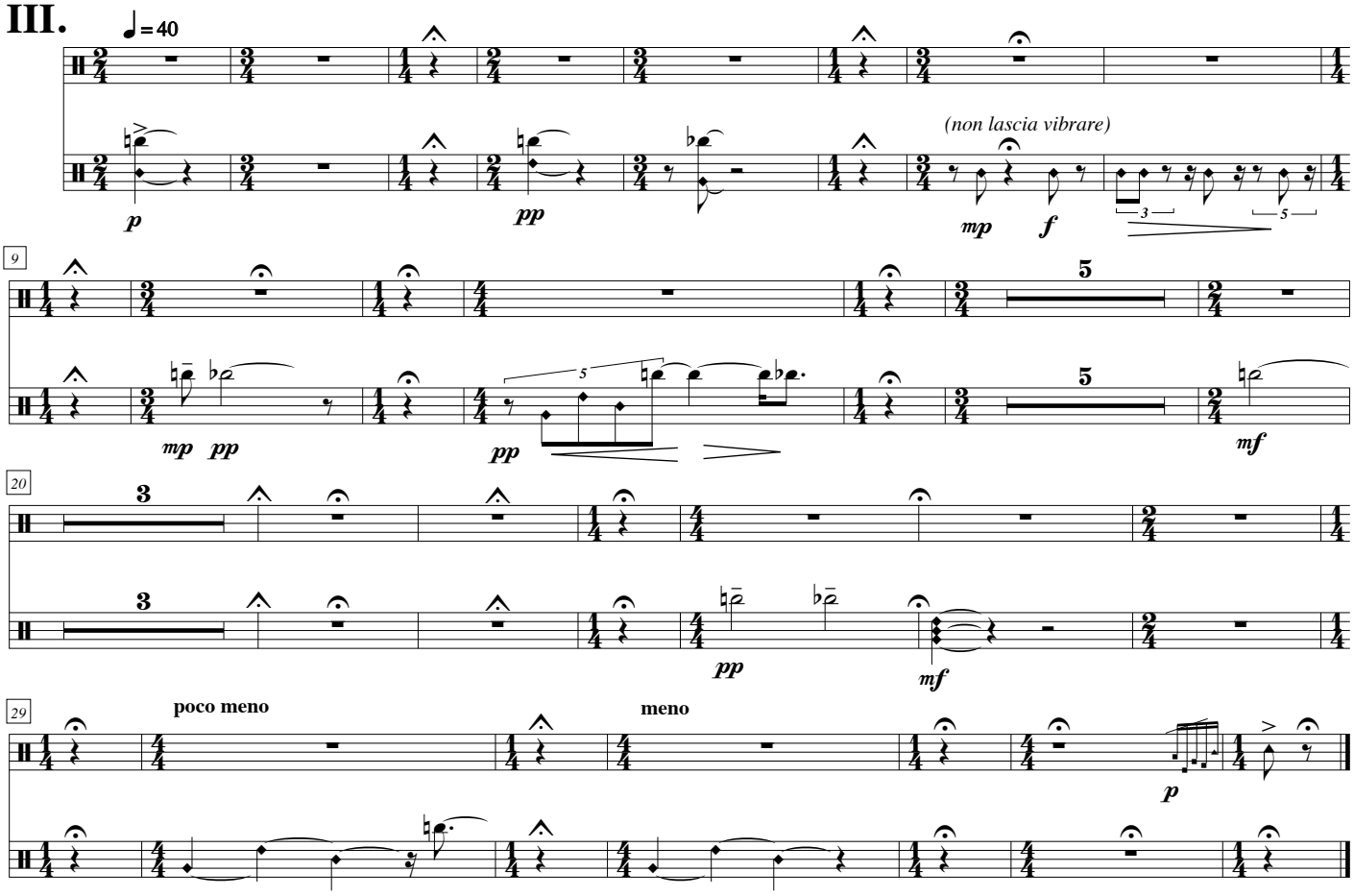
Percussione 1: 2 bongôs
4 woodblocks
4 temple blocks
1 tom-tom grave



Percussione 2: 2 crotales (si/si♭)
3 triângulos



I.
♩= 50
Perc. 1
(pelli/blocks)
Perc. 2
(metalli)
pp possibile
4
poco rit.
a tempo
mp
mf
ppp
mp
(l.v.)
10
mp
p
sfz
mf
(l.v.)
p
15
p
pp
(l.v.)
(l.v. tutto)
pp (l.v.)
mp
ppp
22
(l.v. tutto)
pp sempre
ppp
(attacca)
26
flauto
f
f
p sub.
mf
pp
f
pp
p
mp
p
pp
ppp

II.
♩= 60 - 80
poco meno
b.m.
poco rit.
tempo primo
(l.v. tutto)
bouché
gliss.


III.
♩= 40
(non lascia vibrare)
9
20
29
poco meno
meno

Rodrigo Cicchelli

Seis Estudos de Allures / I–Imagem.....84
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Seis Estudos de Allures / III–Harmonias ...87
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À Vivi

Rodrigo Cicchelli

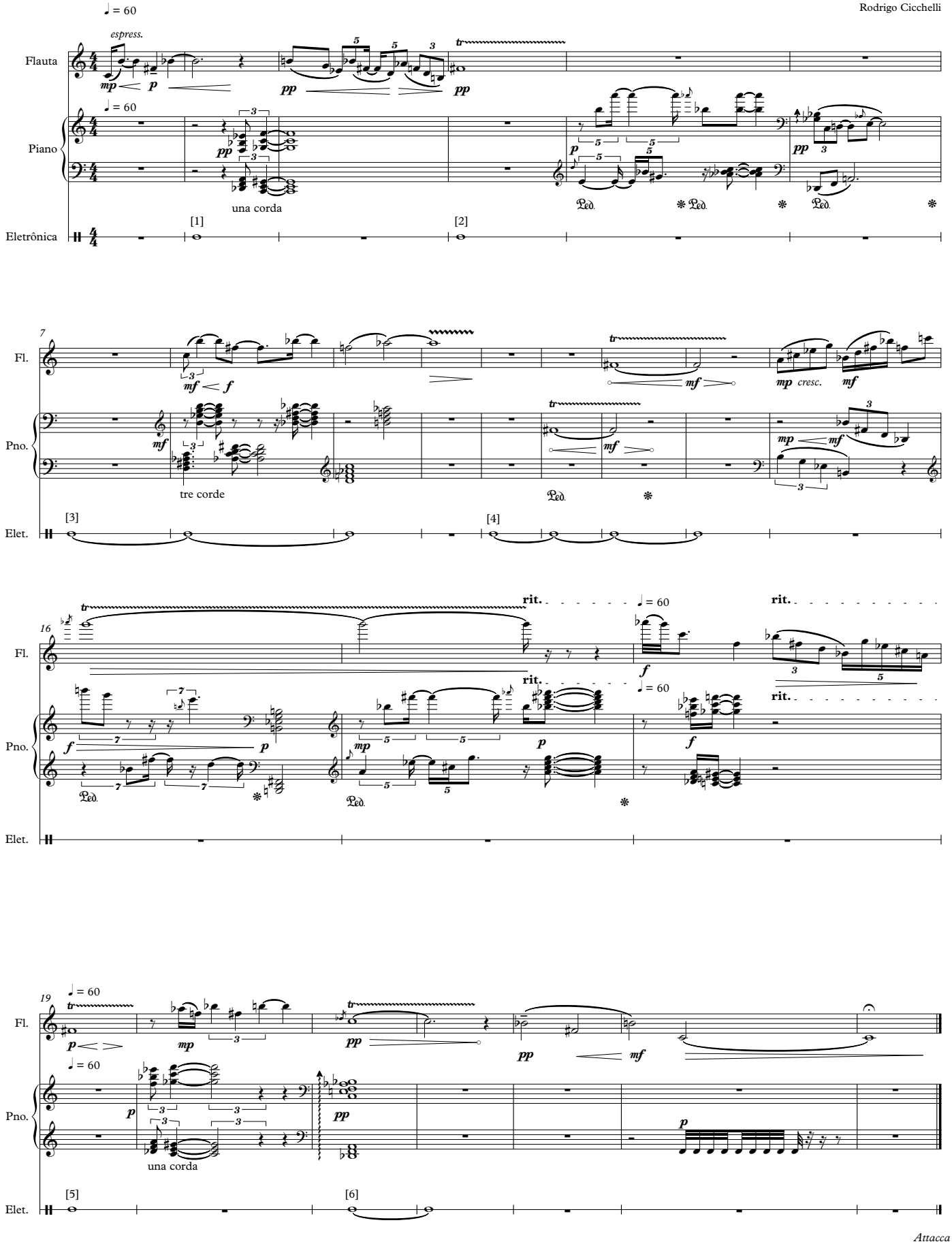
Seis Estudos de *Allures*

Flauta, Piano e Eletrônica

Encomenda FUNARTE para a XX Bienal de Música Brasileira Contemporânea

Agradecimentos aos Srs. 26, 30, 34, 35, 37, 40, 52 e 53

I - Imagem

Rodrigo Cicchelli

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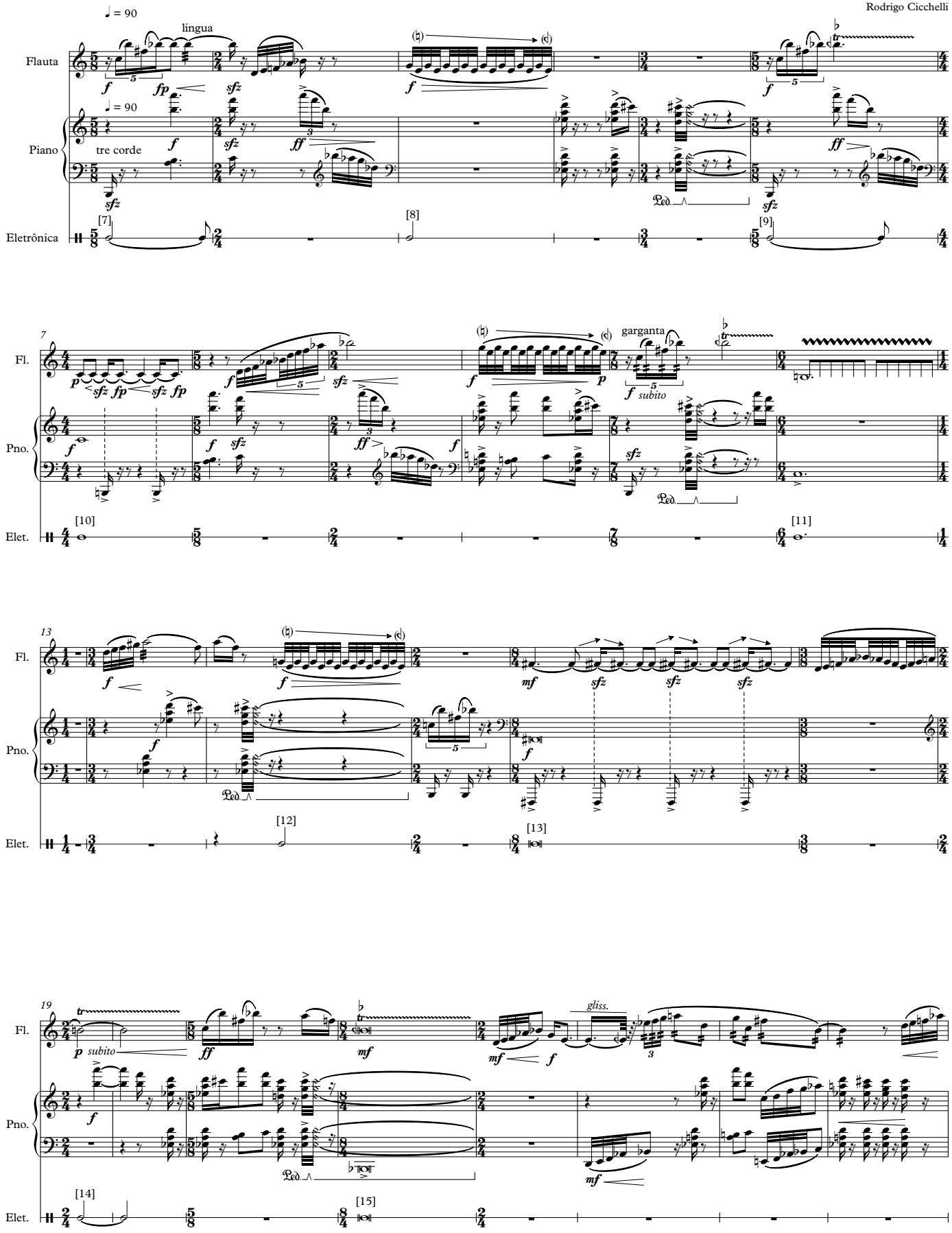
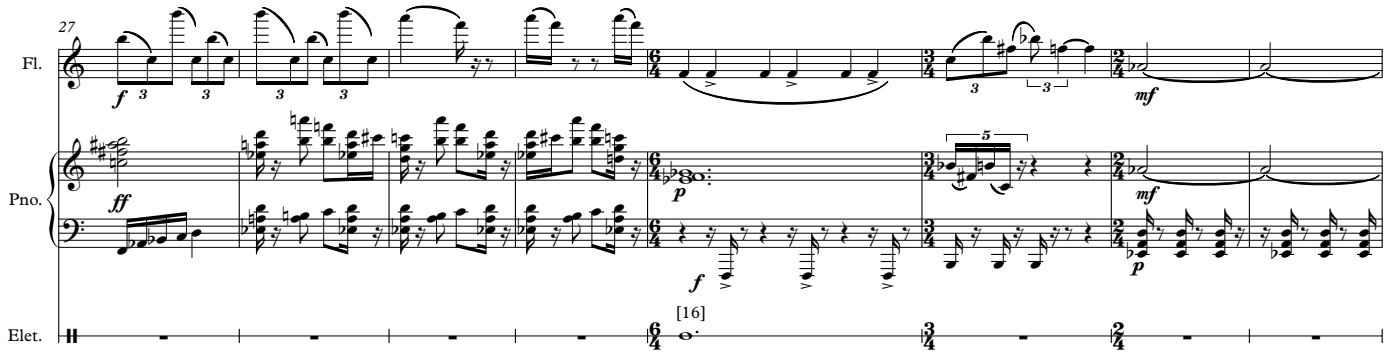
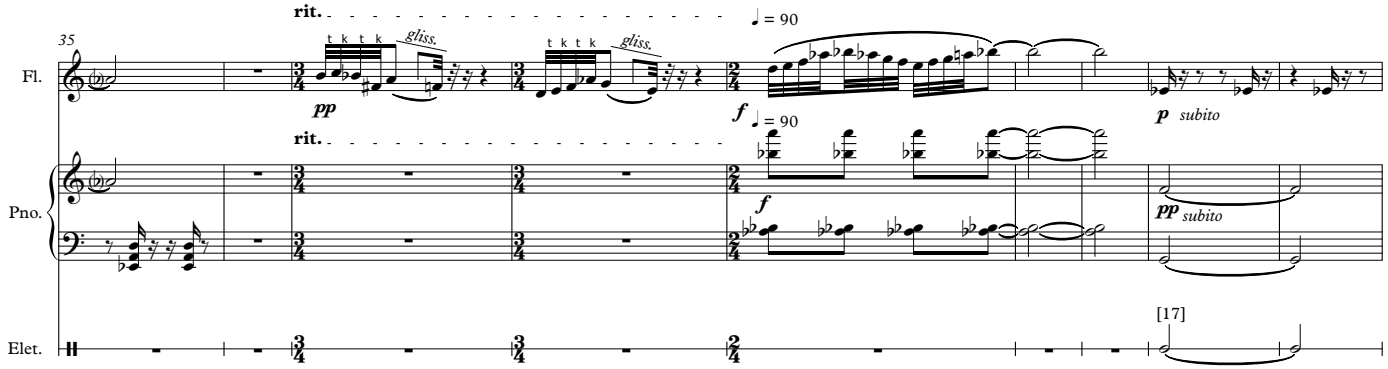
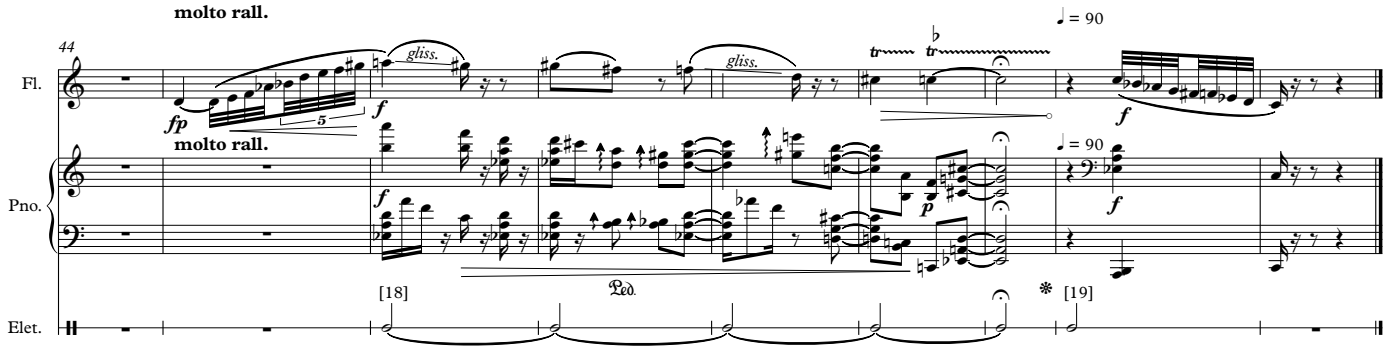
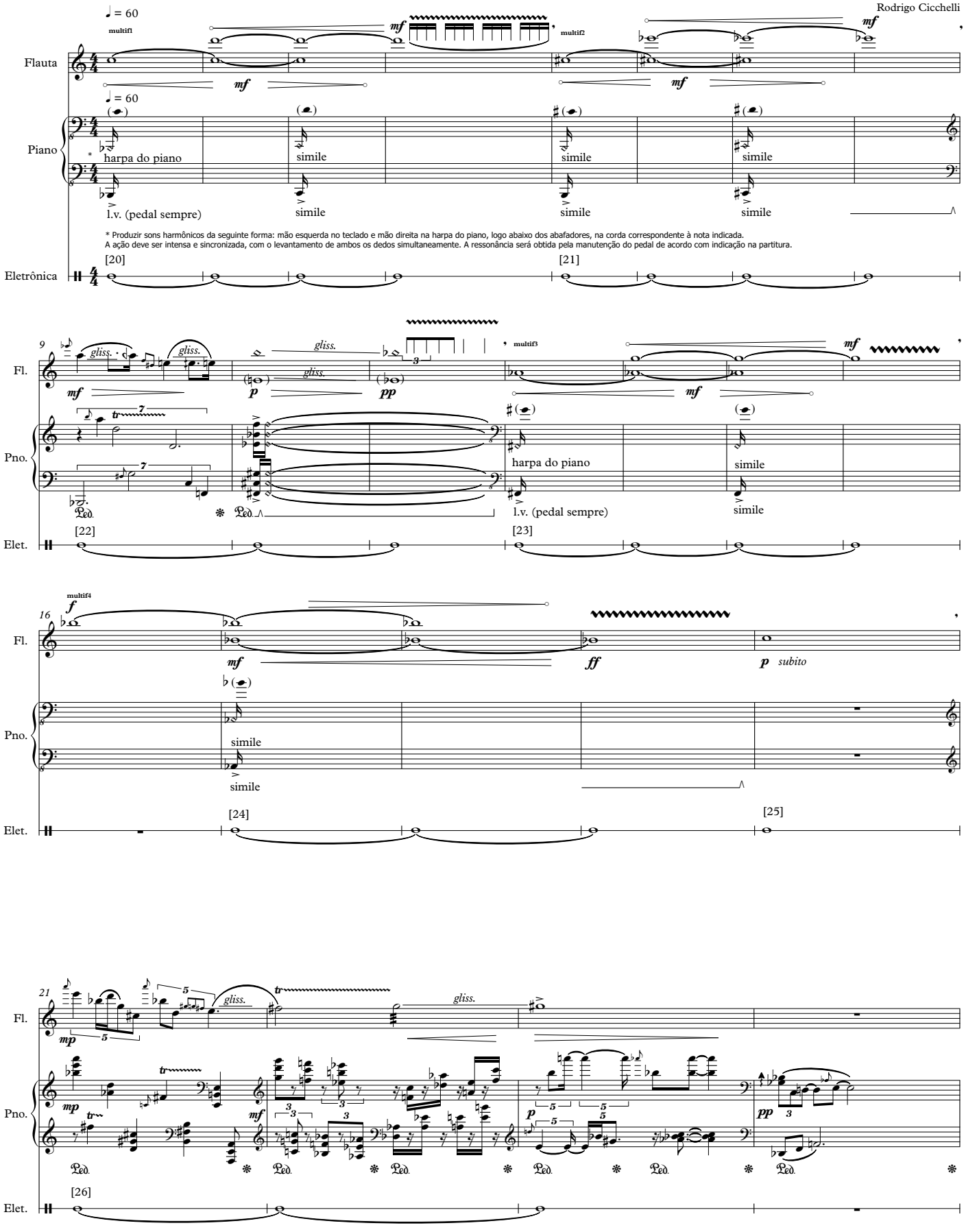
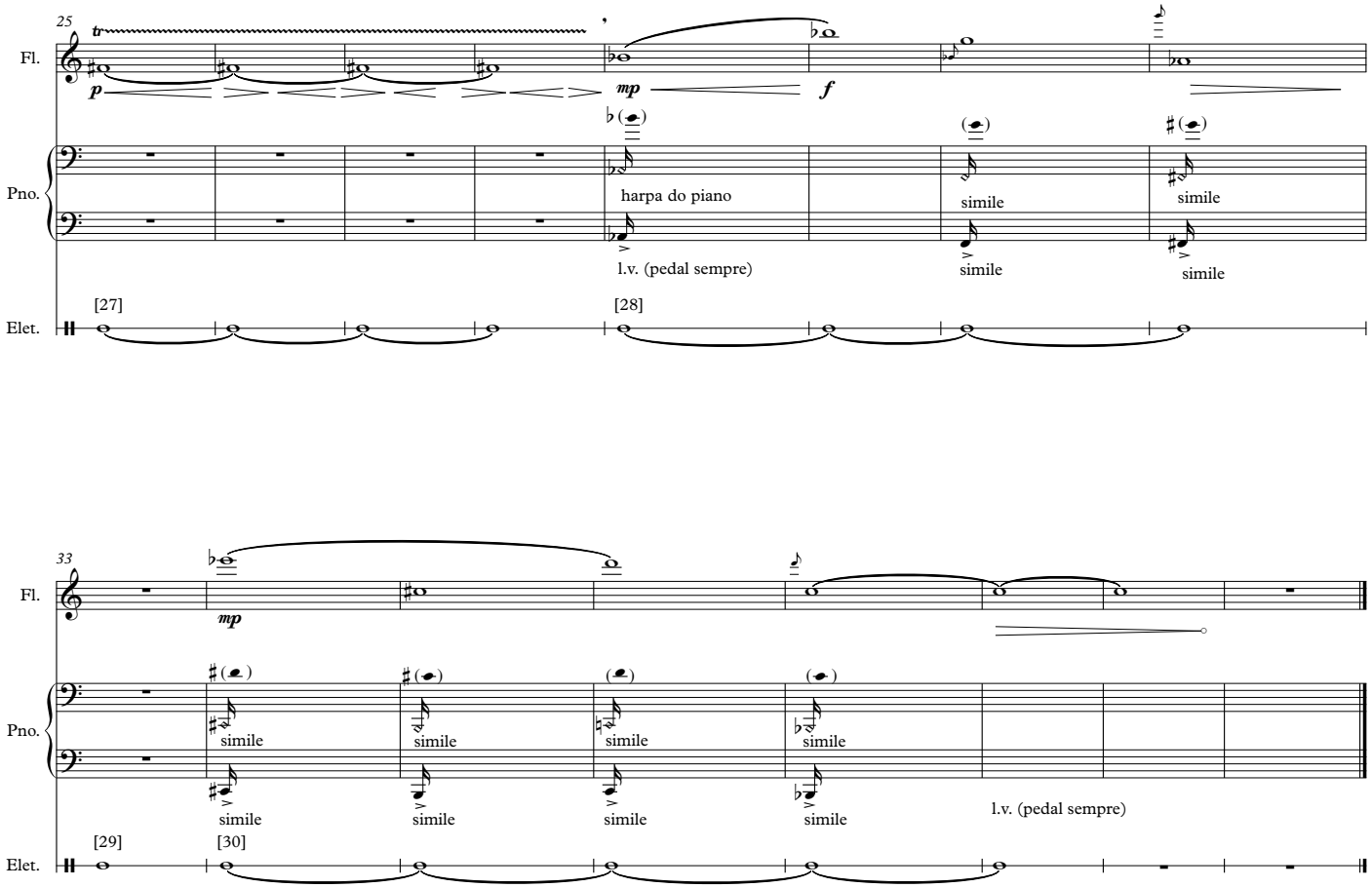
II - Figuras

Rodrigo Cicchelli

27
Fl.
Pno.
Elet.
[16]

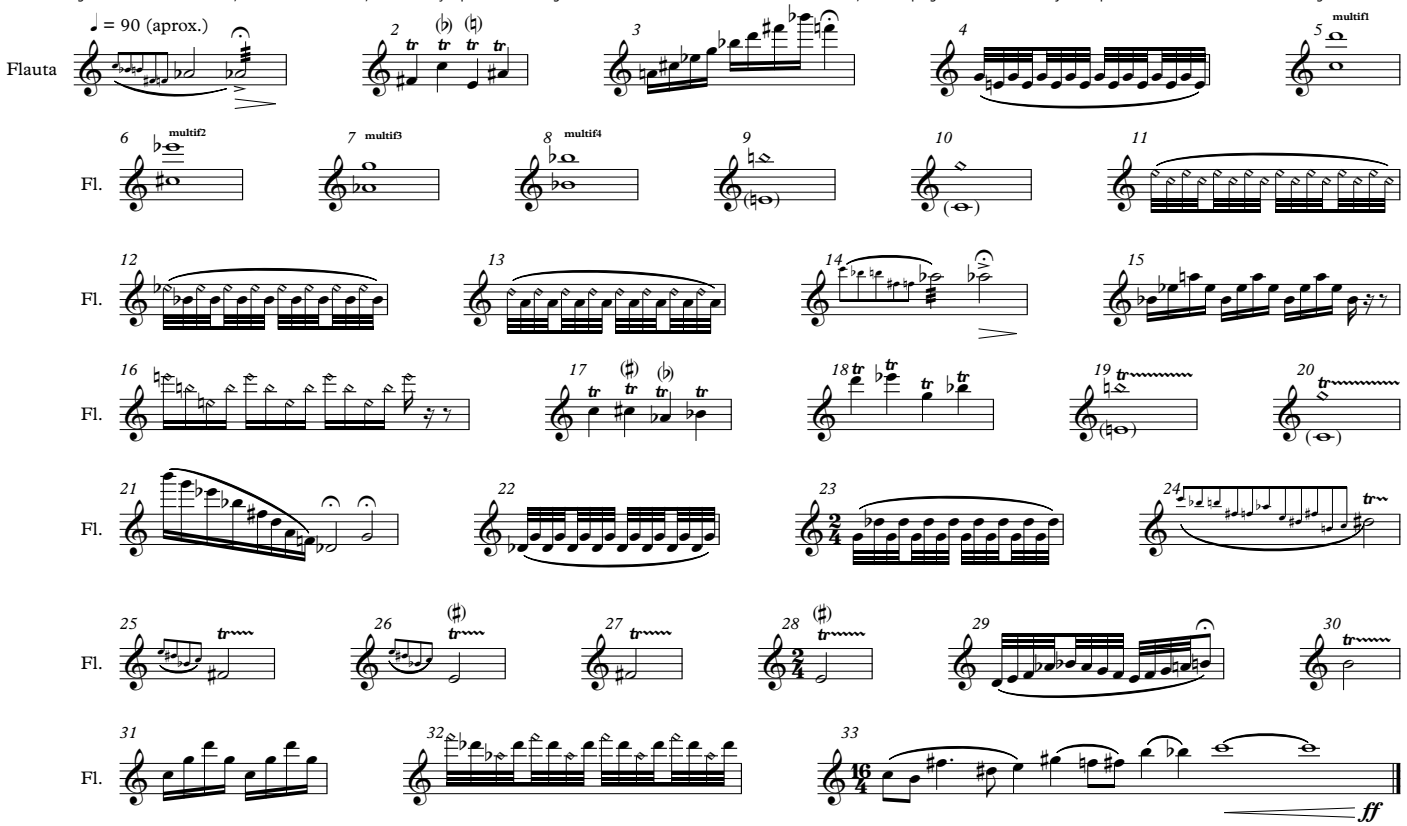

35
rit.
rit.
gliss.
gliss.
Fl.
Pno.
Elet.
[17]
subito
subito

44
molto rall.
molto rall.
gliss.
gliss.
Fl.
Pno.
Elet.
[18]
[19]

III - Harmonias

Copyright © Rodrigo Cicchelli Velloso 2012

[31]

IV - Solo*

Rodrigo Cicchelli

* O flautista pode executar cada uma das 32 primeiras figuras em qualquer ordem, com ou sem pausas entre elas, repetindo-as até no máximo uma vez, de forma a construir sua própria versão do solo. Apenas a figura 33 deve ser executada obrigatoriamente uma única vez, ao final do movimento, como transição para o estudo seguinte. O uso da eletrônica é facultativo. Neste sentido, deve-se programar os efeitos desejados a partir dos tratamentos utilizados ao longo da obra.



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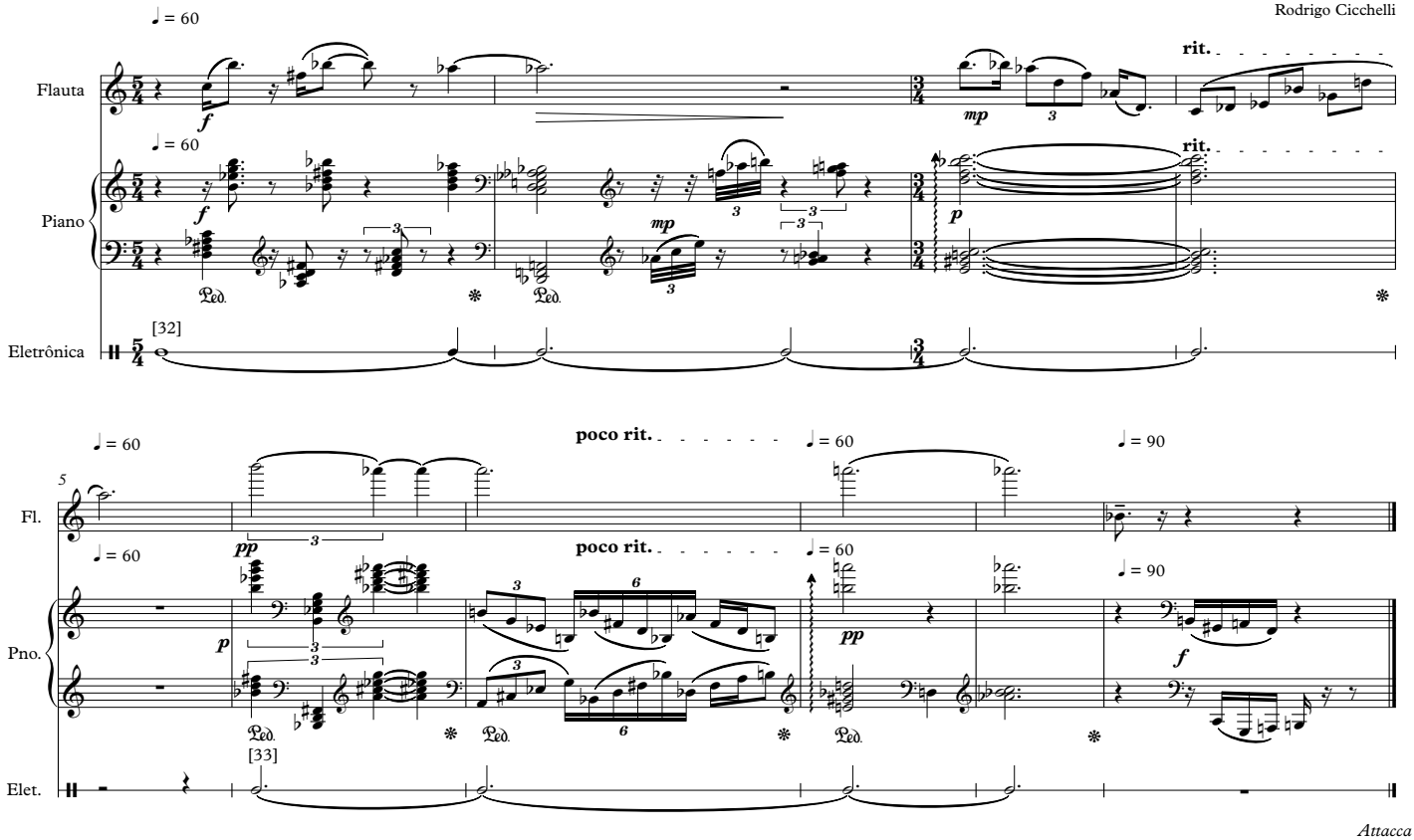
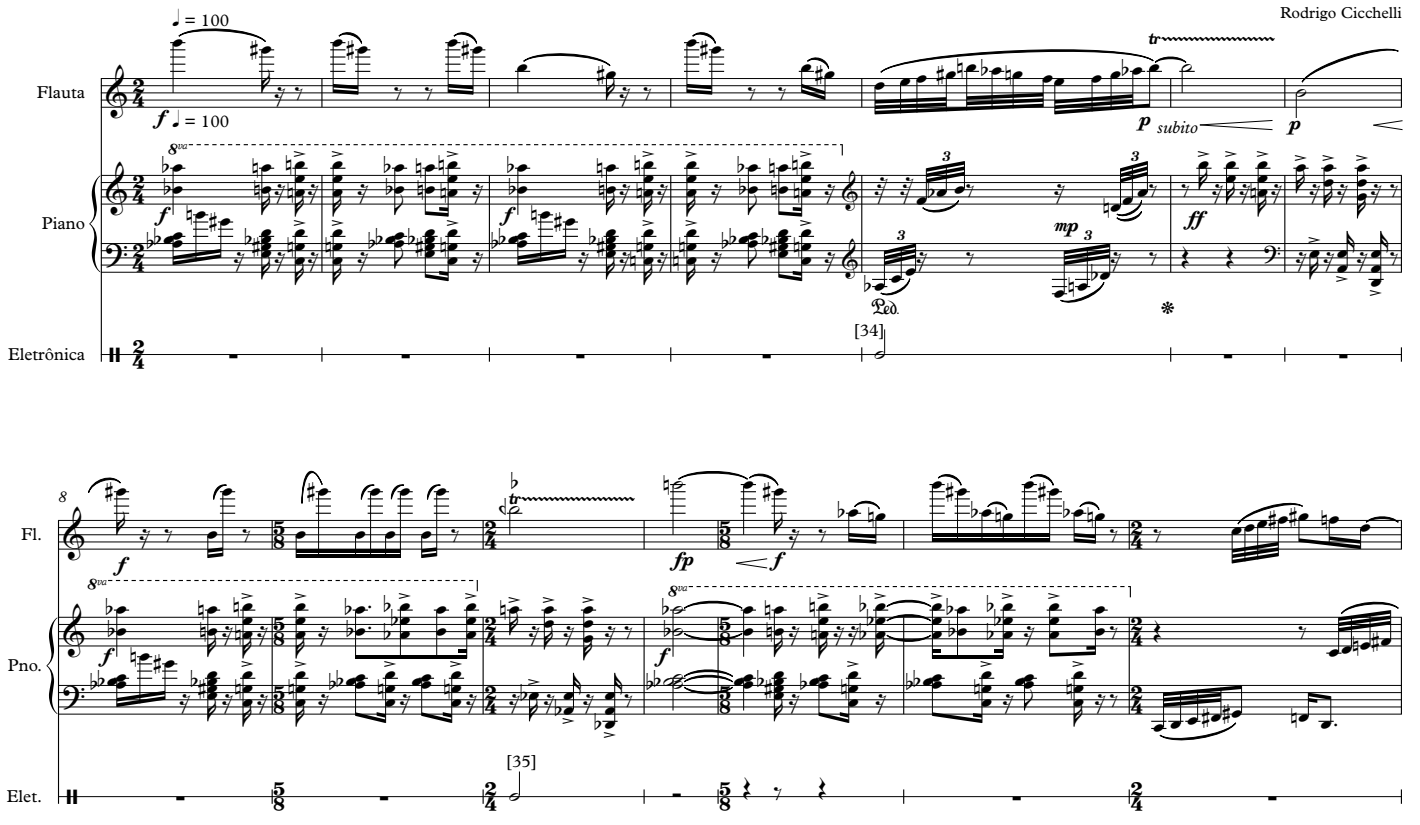
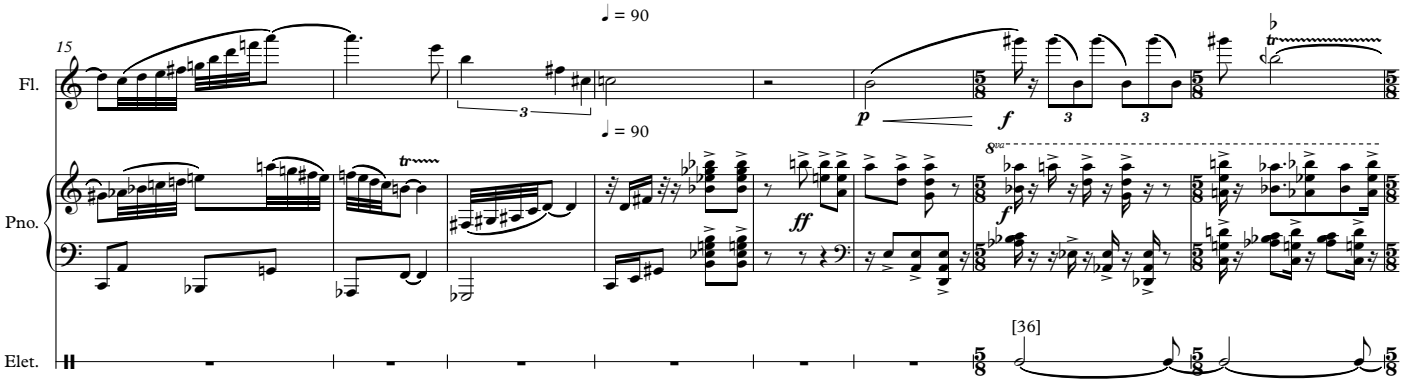
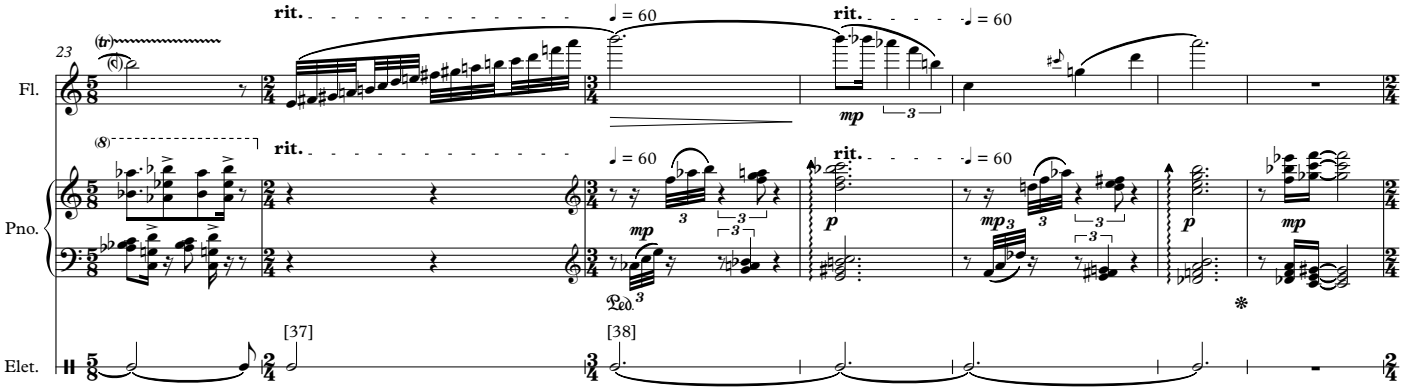
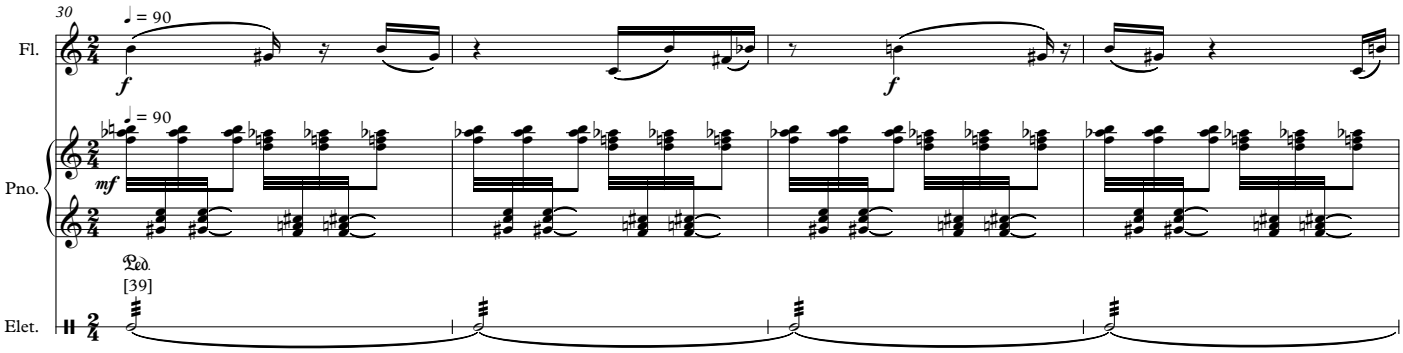
Attacca

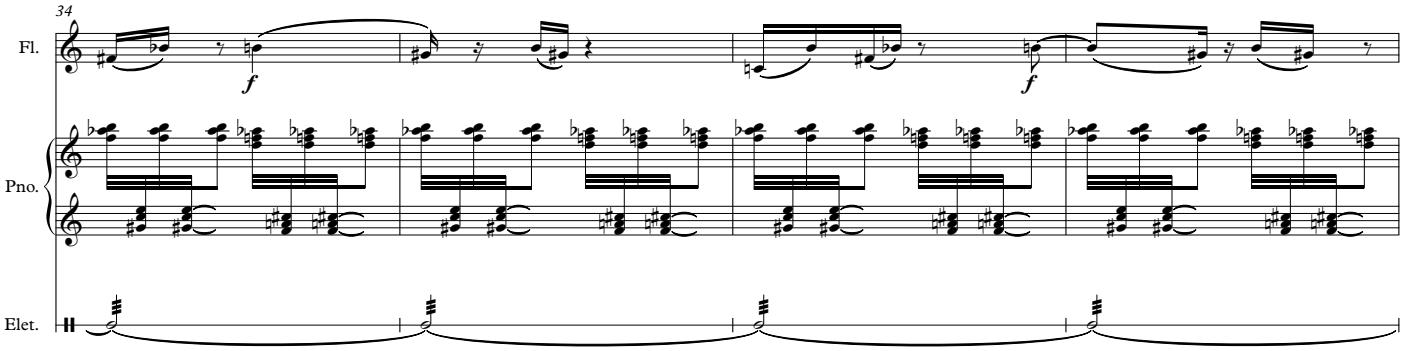
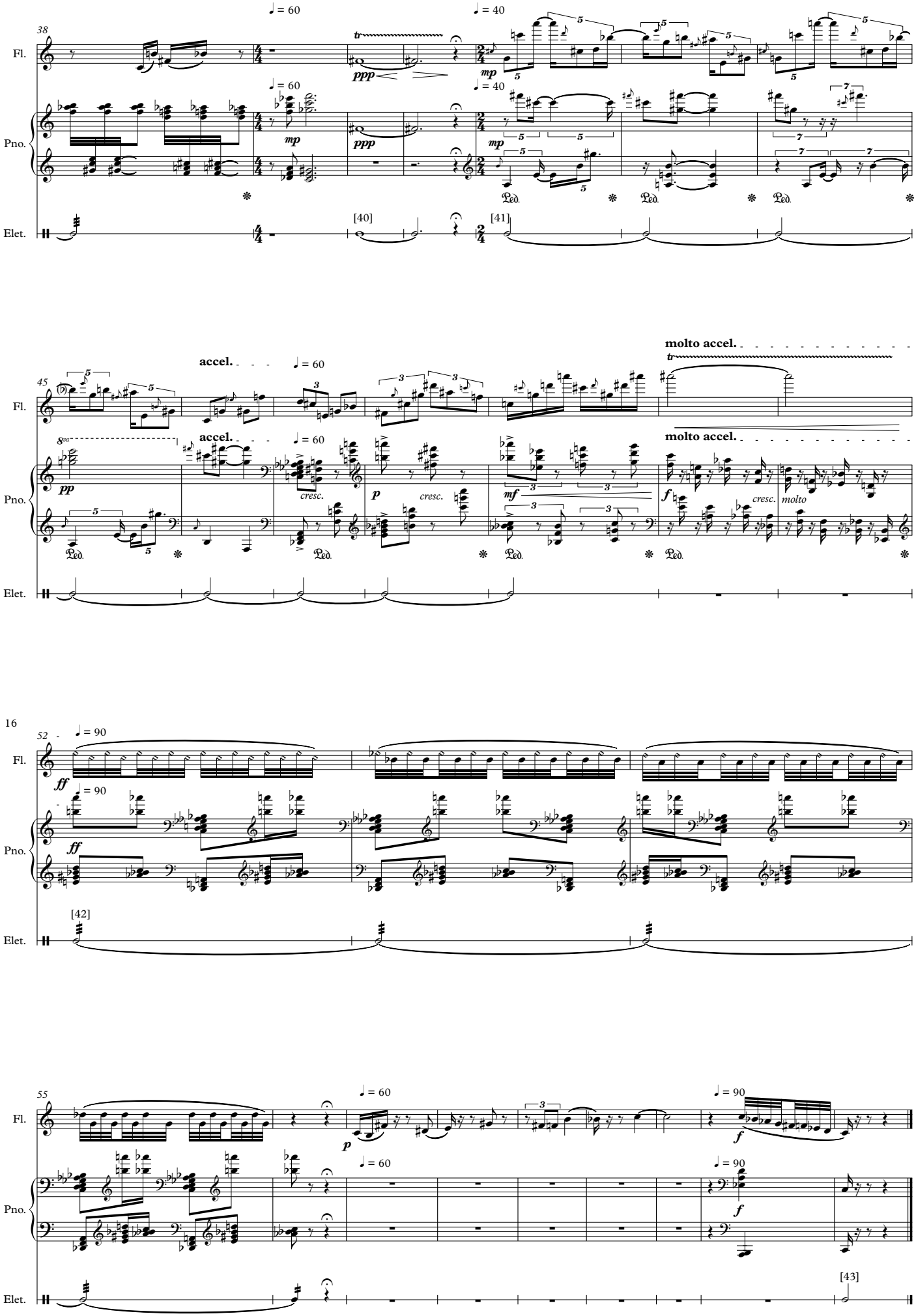
V - Paisagem

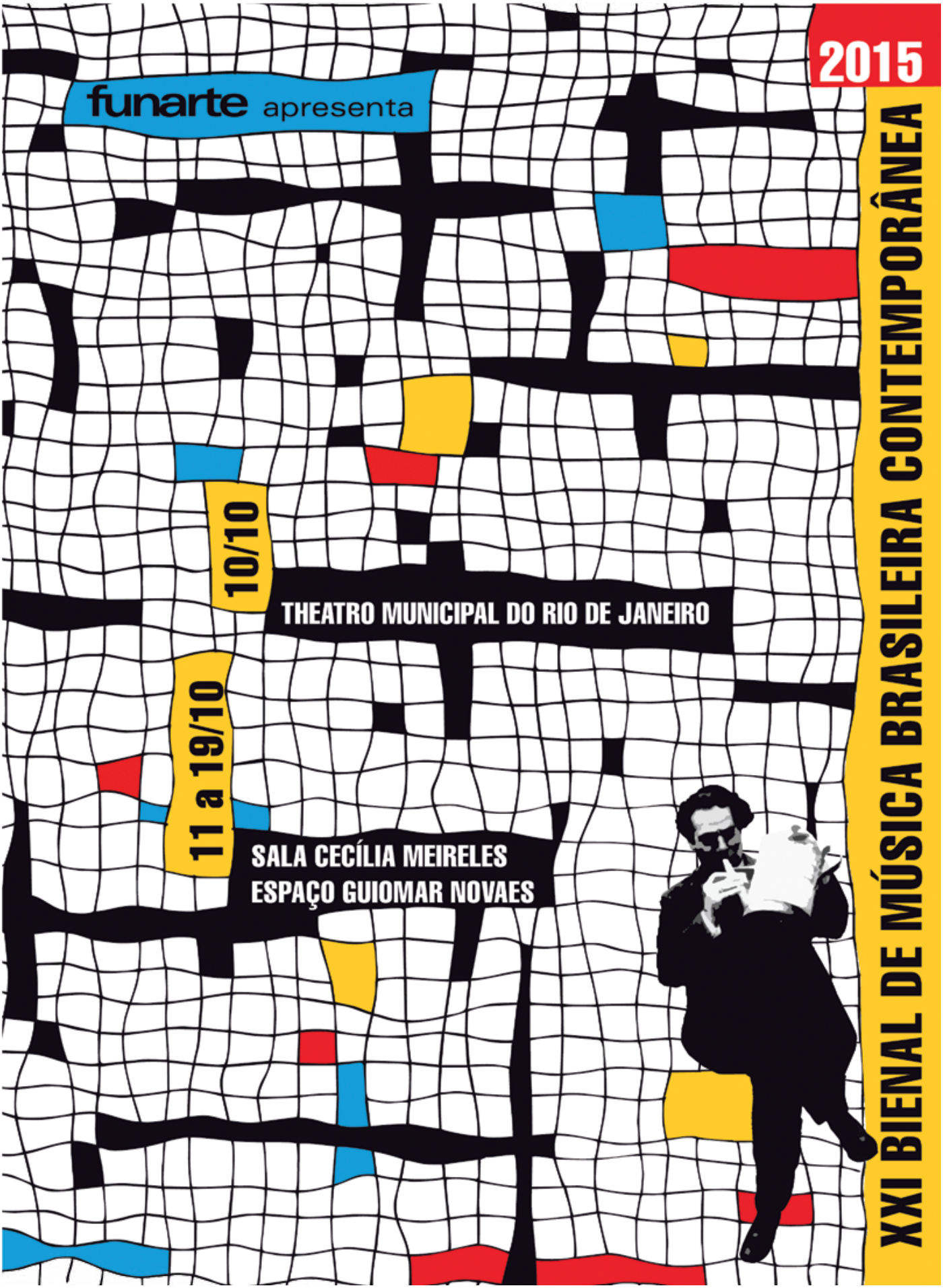


VI - Reconfigurações

15
♩ = 90
Fl.
Pno.
Elet.
[36]


23
rit.
♩ = 60
Fl.
Pno.
Elet.
[37]
[38]


30
♩ = 90
Fl.
Pno.
Elet.
[39]


34
Fl.
Pno.
Elet.

38
Fl.
Pno.
Elet.
♩ = 60
♩ = 40
ppp
mp
[40]
[41]
45
accel.
molto accel.
pp
cresc.
p
mf
f
molto
16
52
ff
[42]
55
[43]


funarte apresenta
2015
XXI BIENAL DE MÚSICA BRASILEIRA CONTEMPORÂNEA
10/10
THEATRO MUNICIPAL DO RIO DE JANEIRO
11 a 19/10
SALA CECÍLIA MEIRELES
ESPAÇO GUIOMAR NOVAES

XXI BIENAL DE MÚSICA CONTEMPORÂNEA

Alexandre Espinheira

E Tornou-se Fábula 94

E tornou-se fábula

para orquestra sinfônica

Alexandre Espinheira

Setembro de 2010
(rev. 2014)

para Érica

E tornou-se fábula

Flauta (fl.)[1]
Flauta / Piccolo (pcc.)
2 Oboés
Clarineta em Bb
Clarone
Fagote (fg.)
Fagote / Contrafagote (cfg.)

4 Trompas em F
3 Trompetes
3 Trombones Tenor
Tuba

Tímpanos (A F# D# G#)
Marimba
Percussão 3
(5 temple-blocks (TB), tam-tam e bumbo)
Percussão 4
(glockenspiel, xilofone, prato suspenso (pt. sus), guizos e wood-block (WB))

Harpa

Cordas Completas

Notas de Performance:

Harpa:
p.d.l.t. = près de la table;
thunder = bater com a mão espalmada nas cordas;

Cordas:
SP = sulponticello;
⟶ = progredir de uma forma de execução à outra (ex. SP à ord. nas cordas).

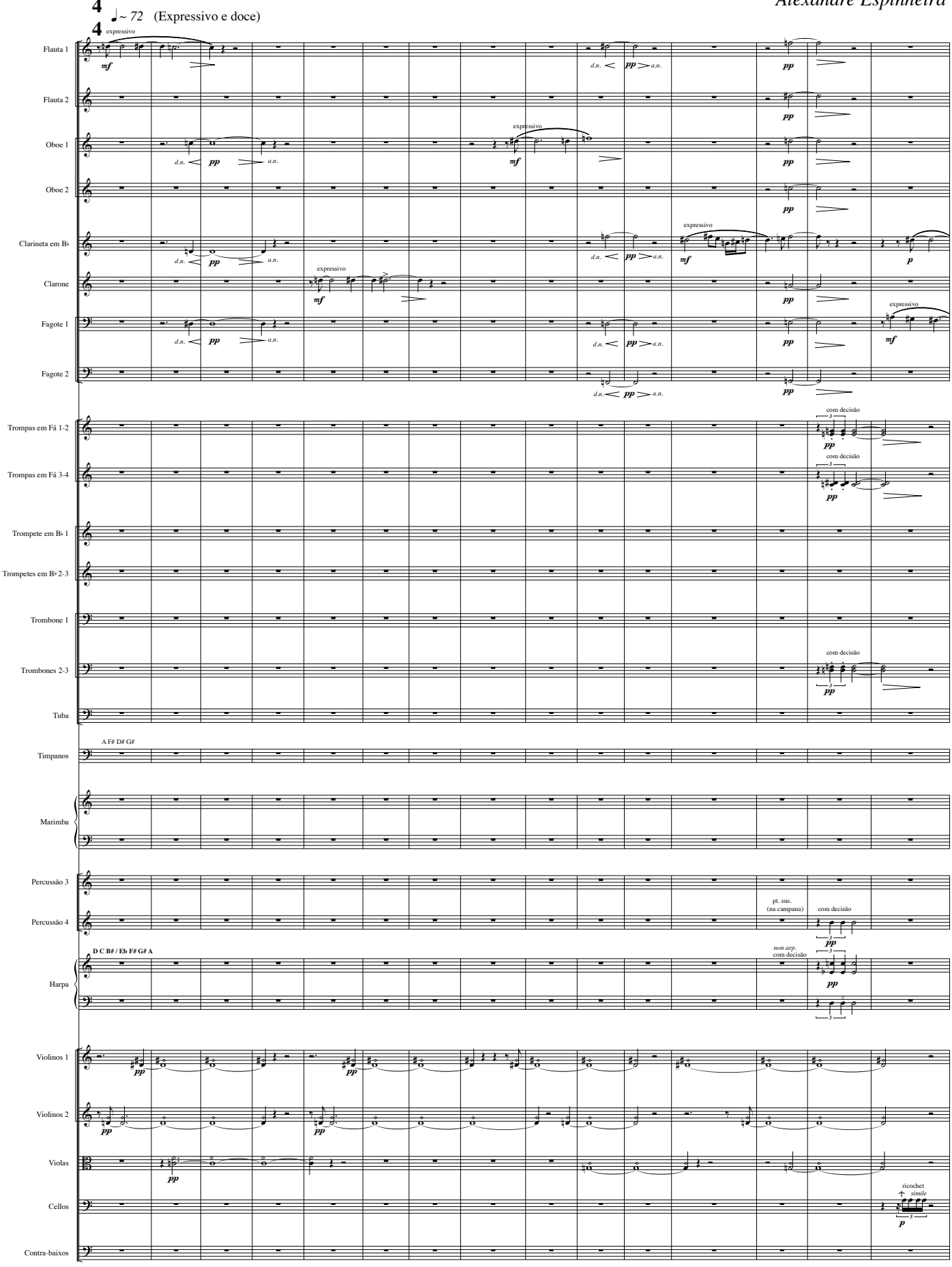
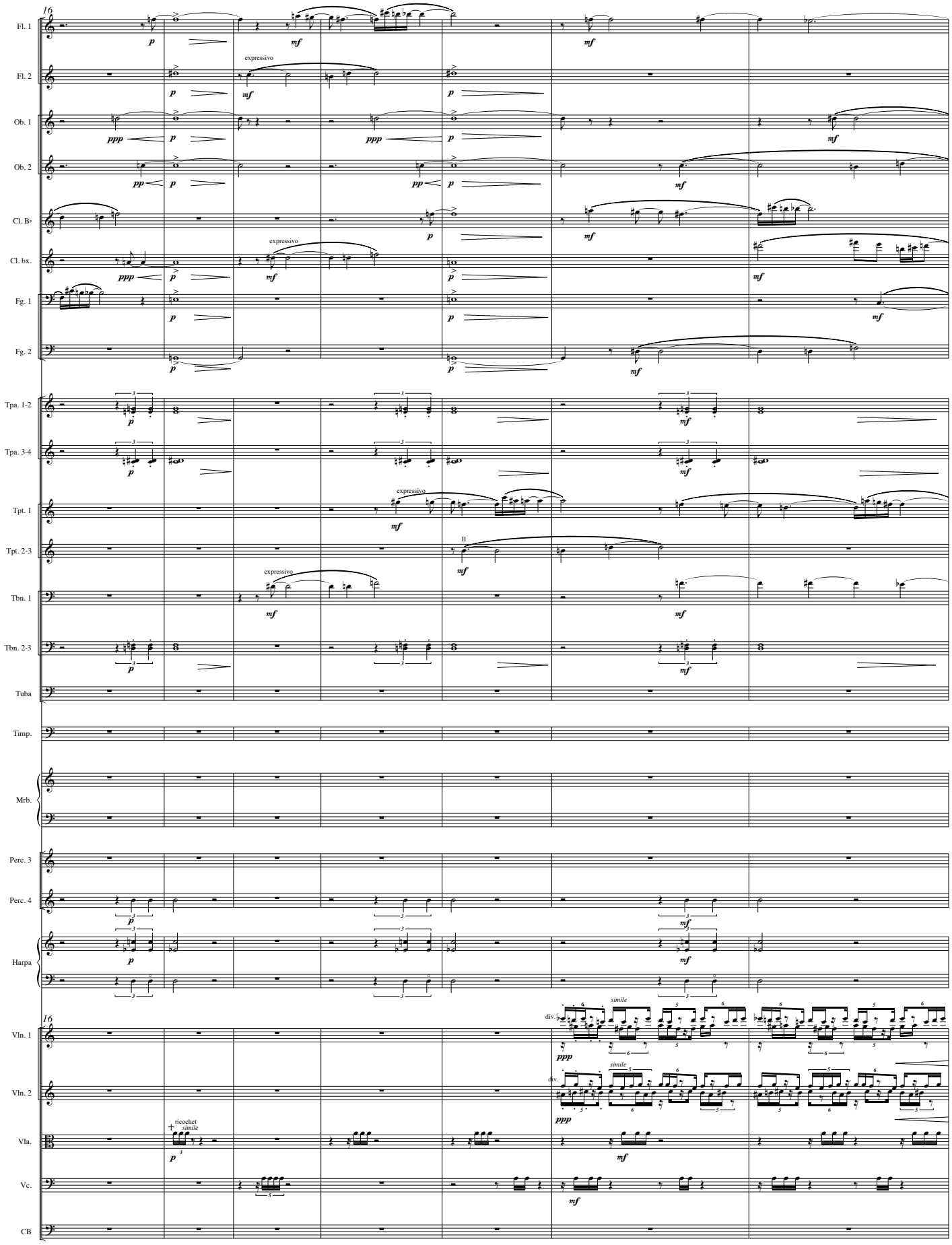
1 Entre parênteses as abreviaturas utilizadas na obra quando necessárias trocas de instrumentos por um mesmo instrumentista.

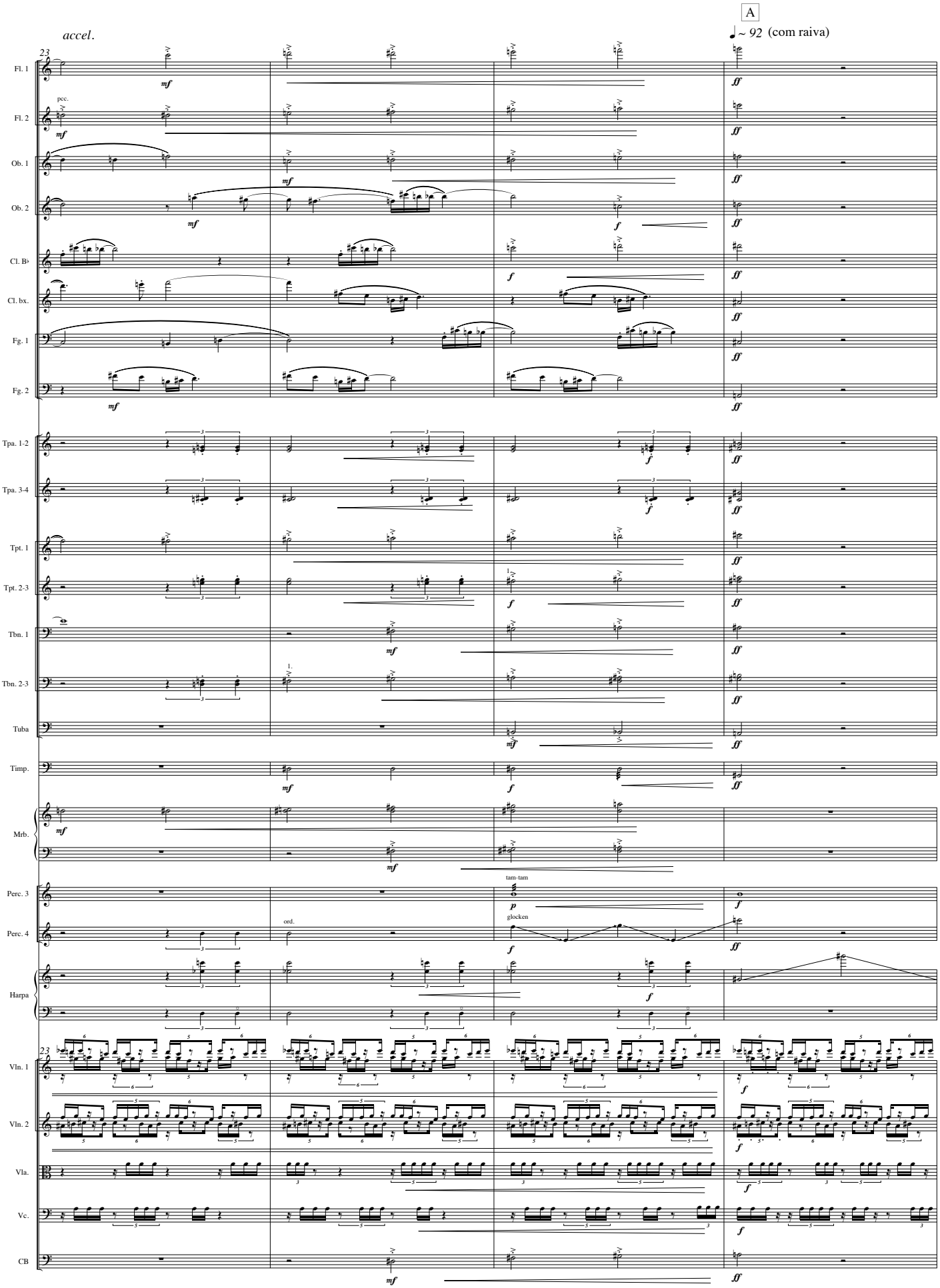
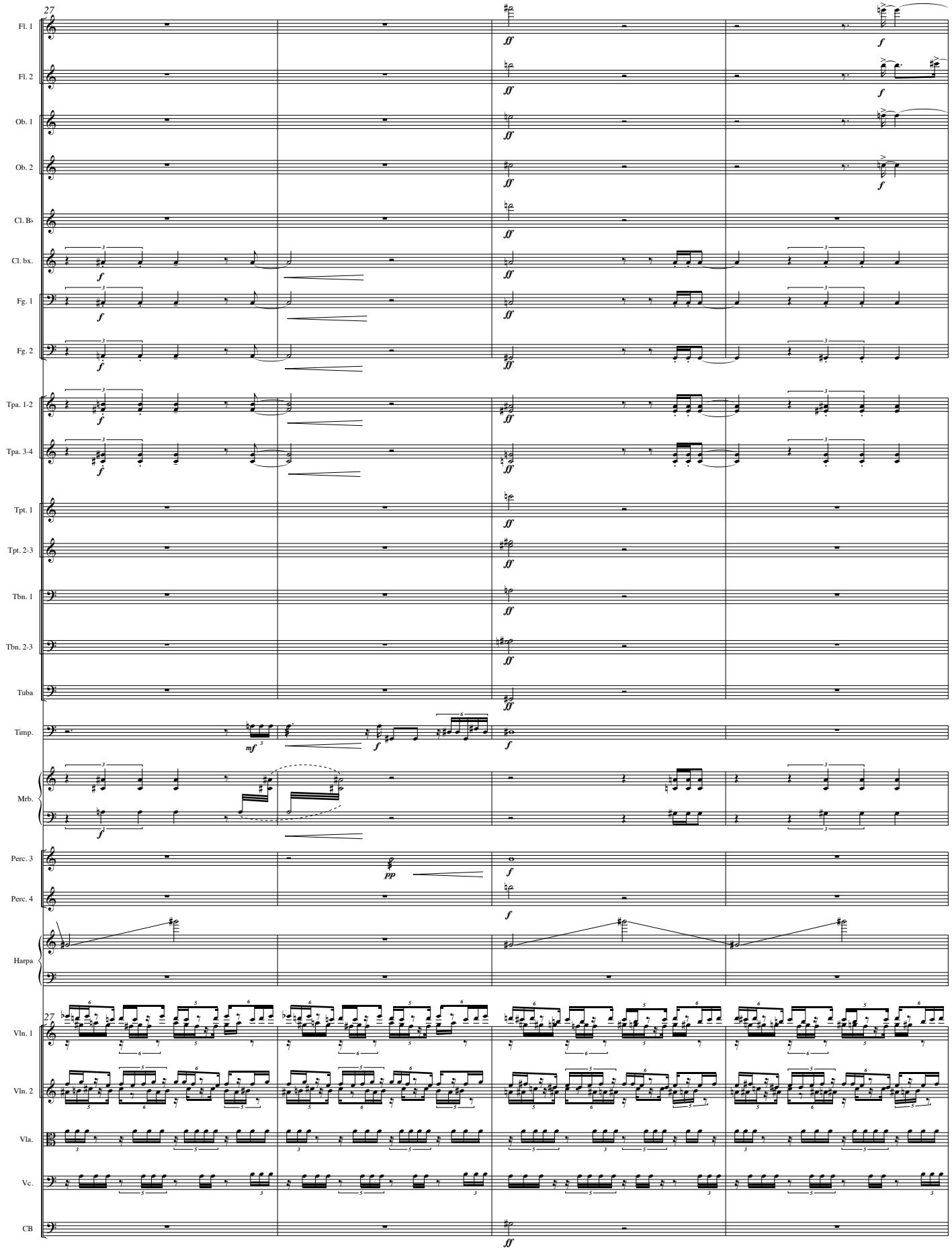
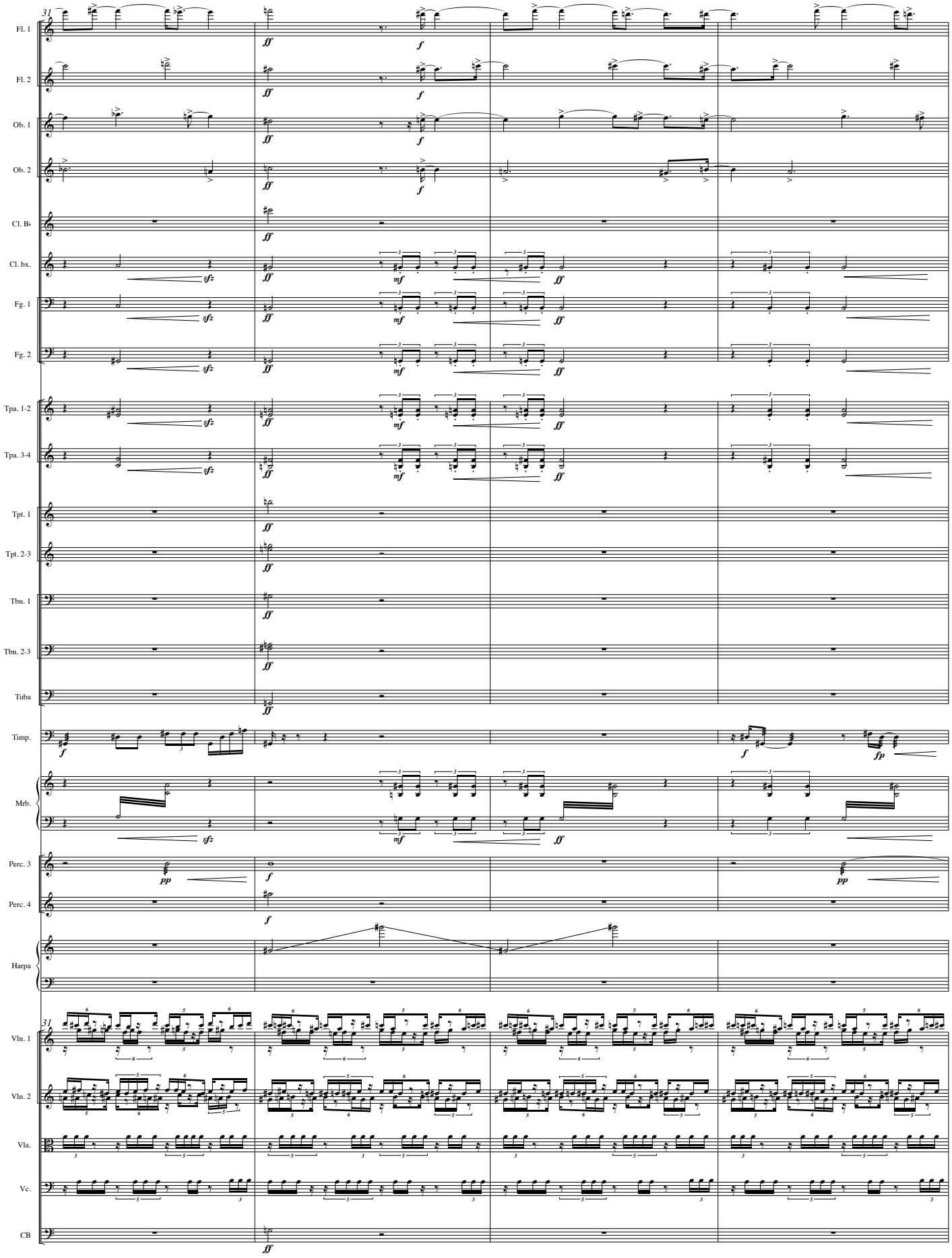
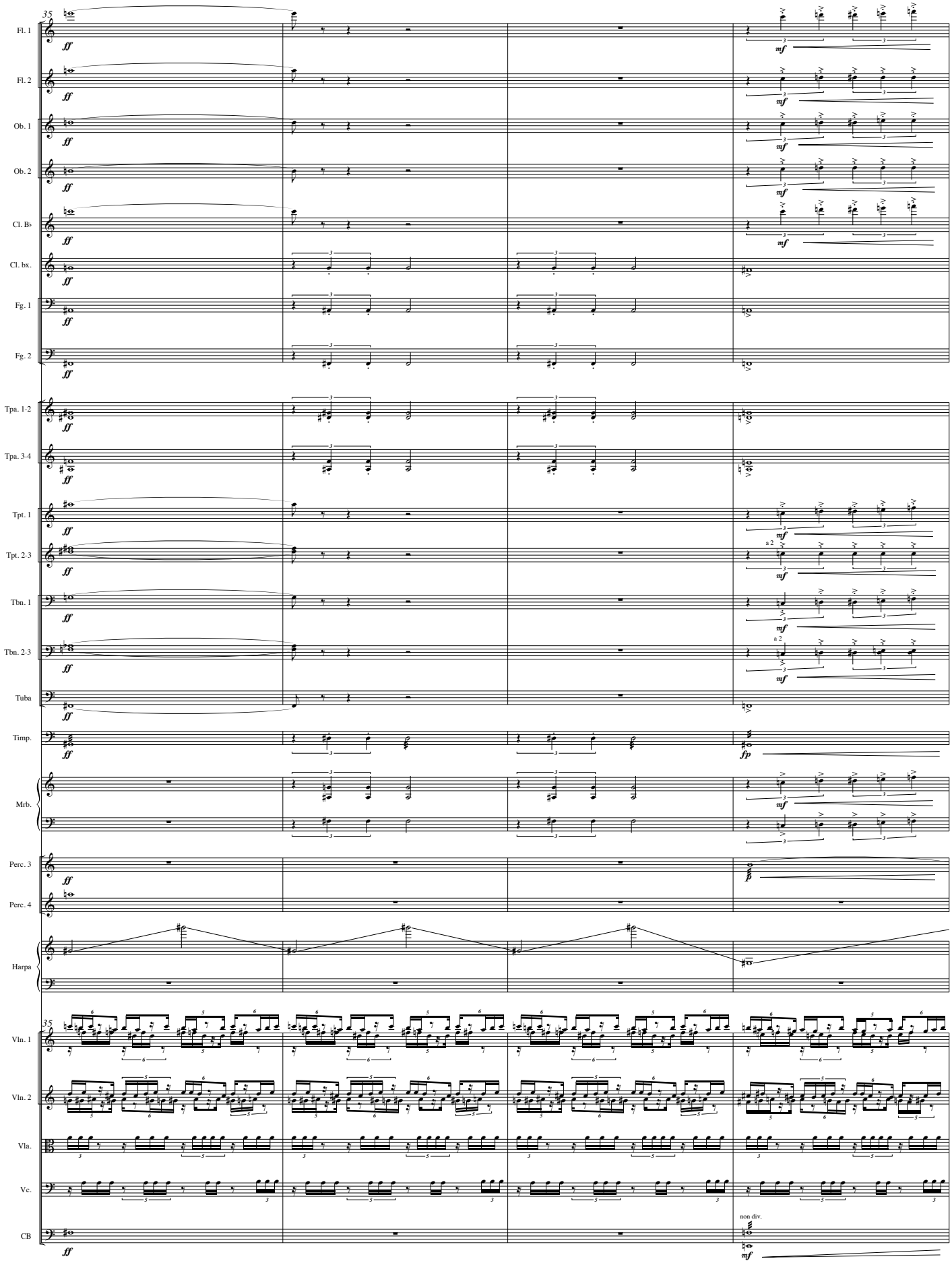
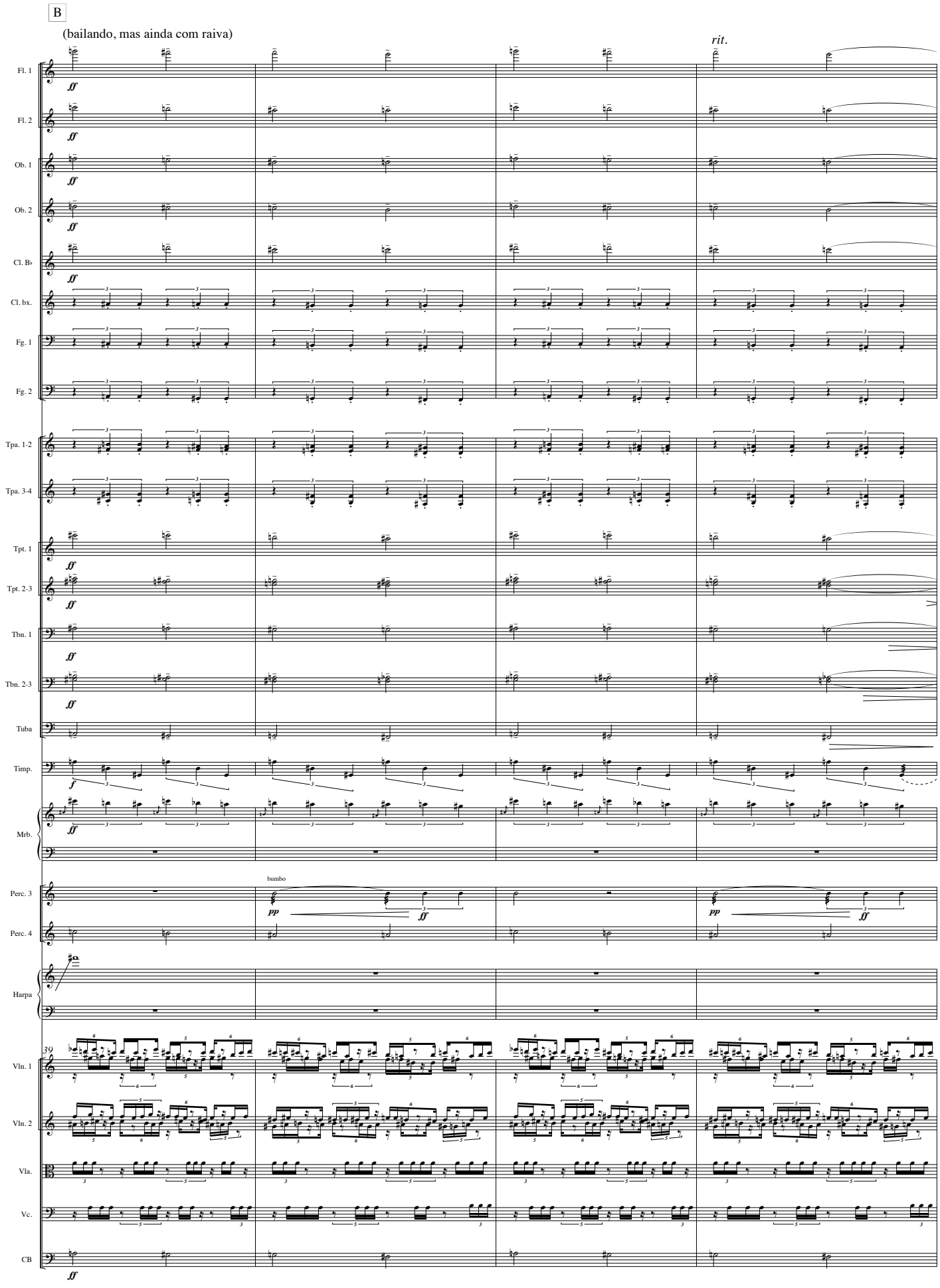
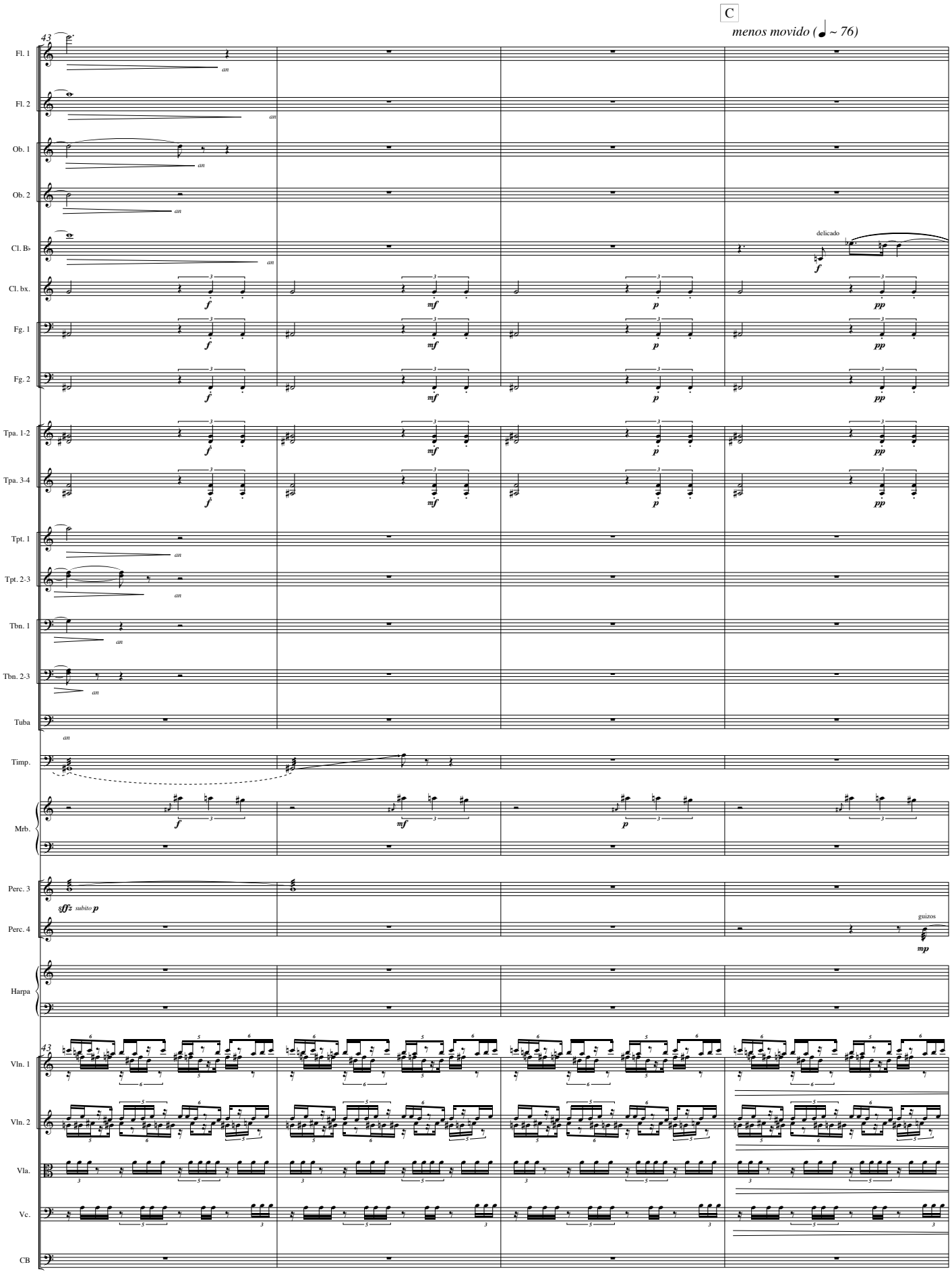
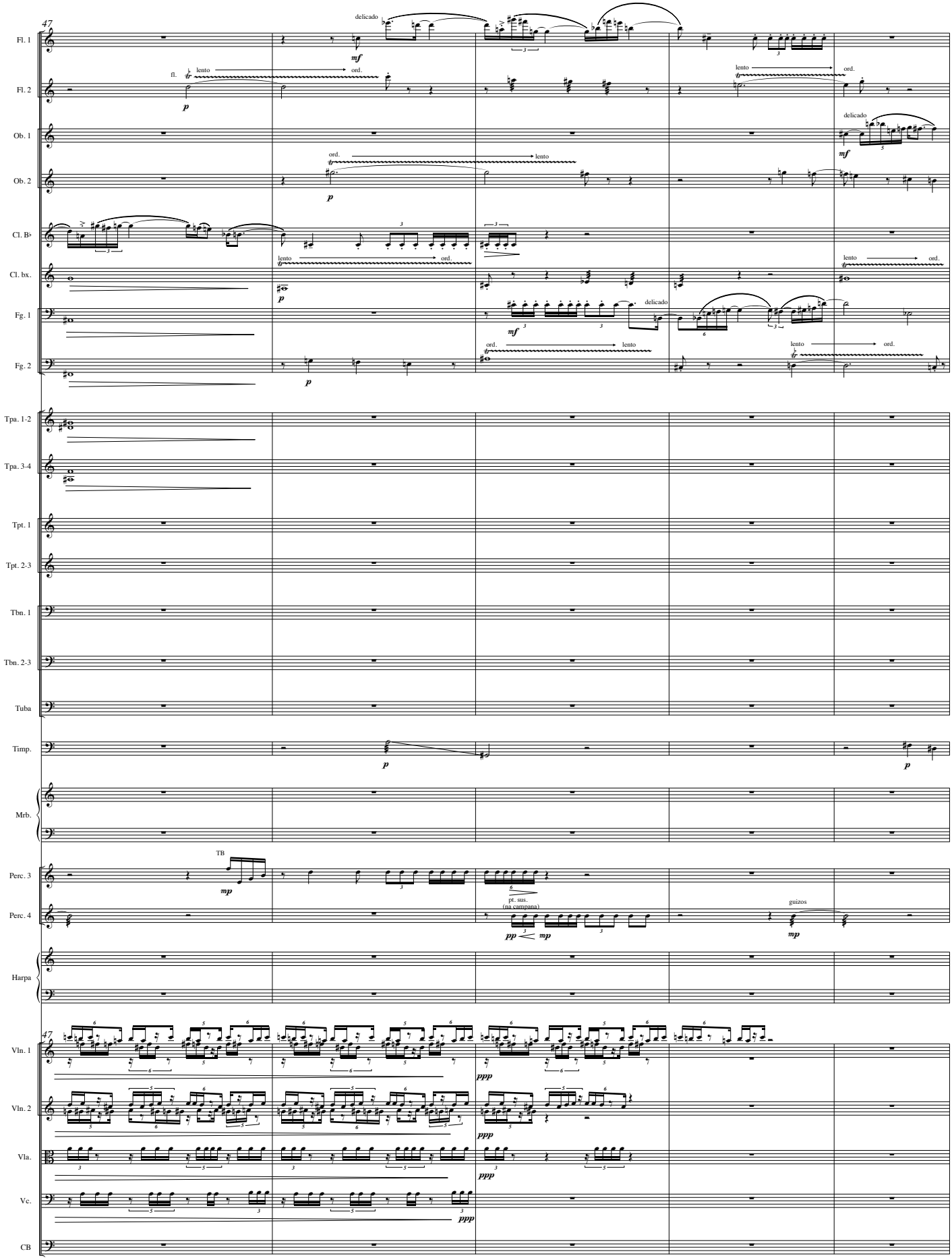
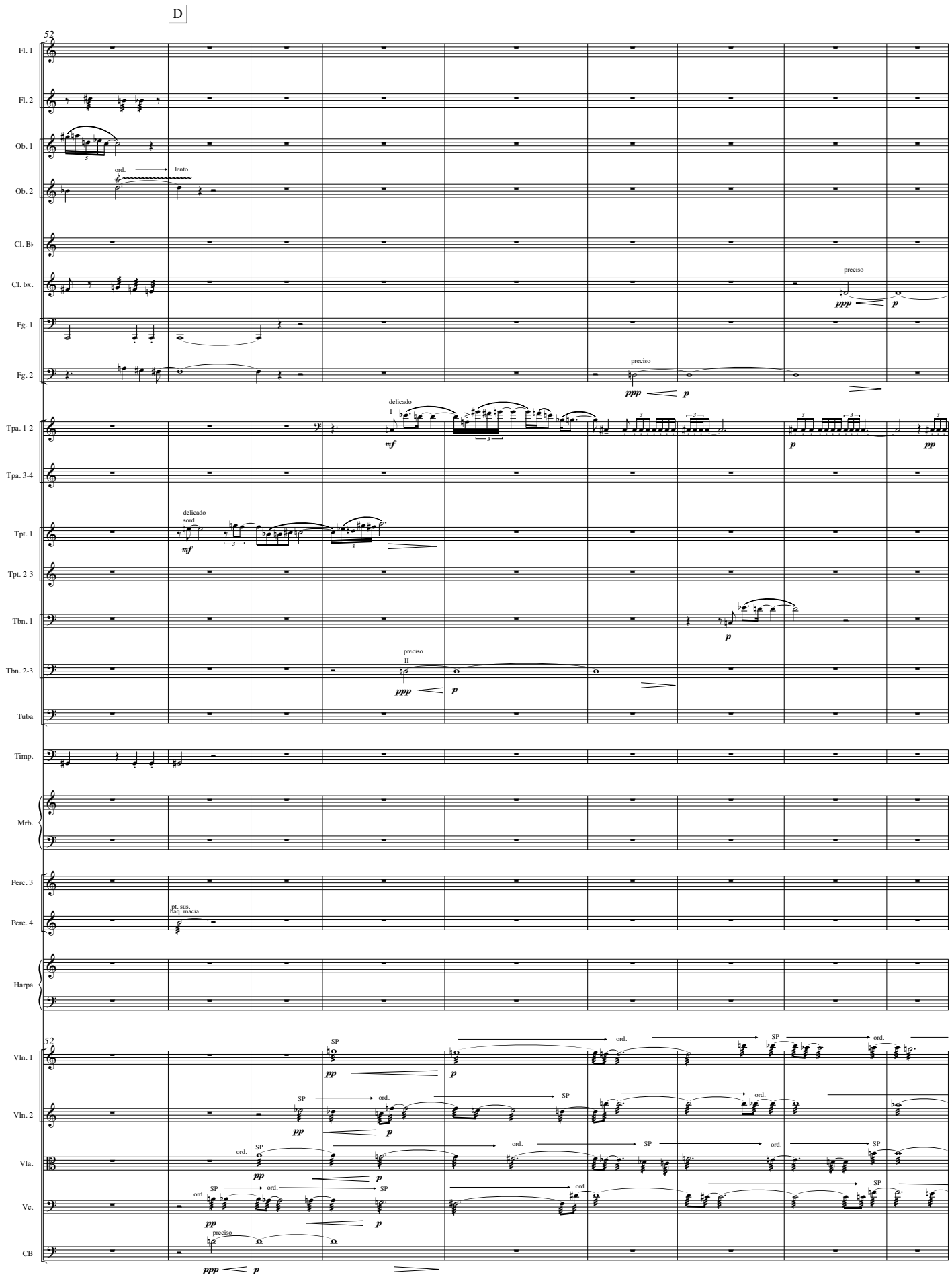
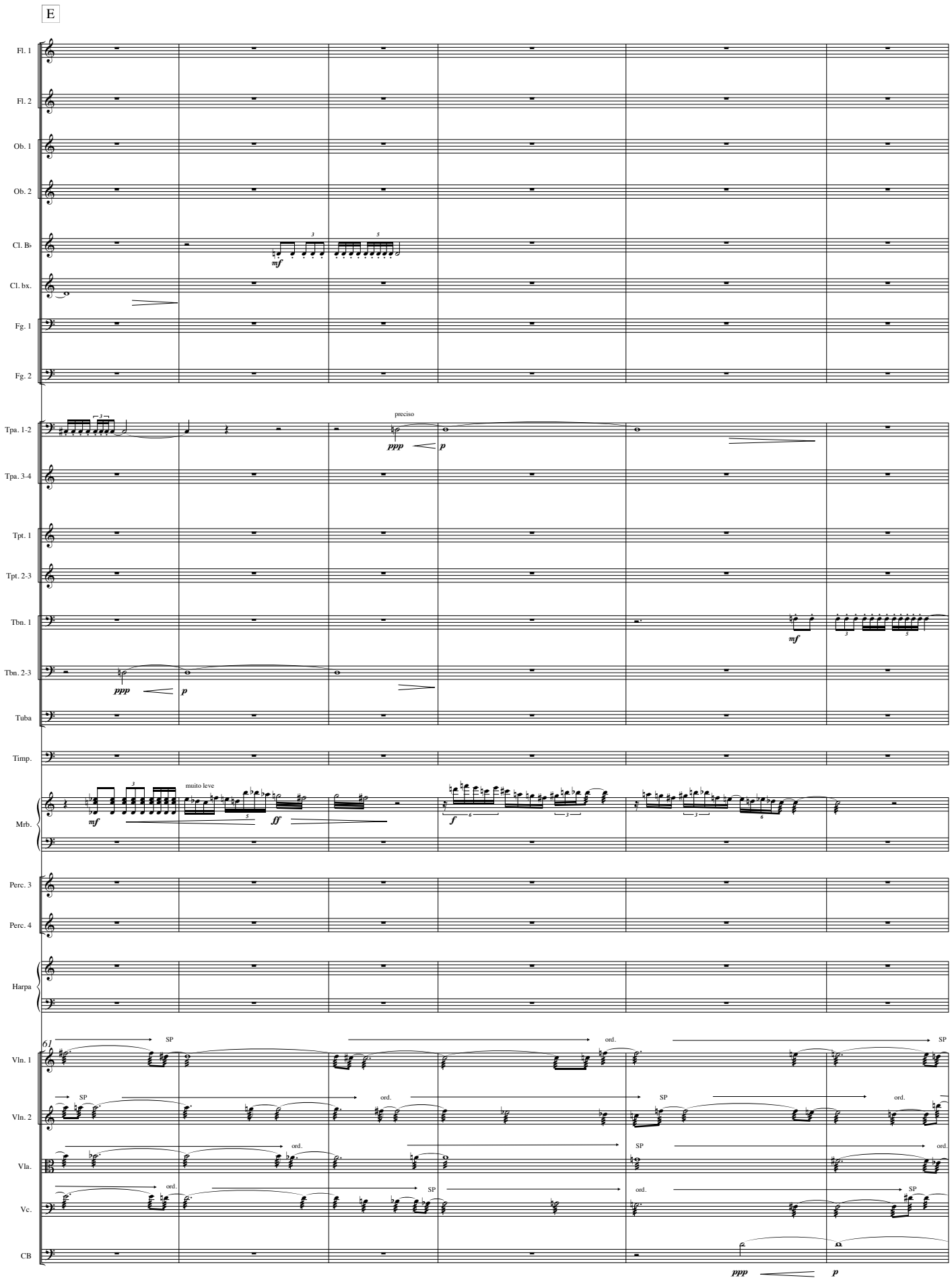
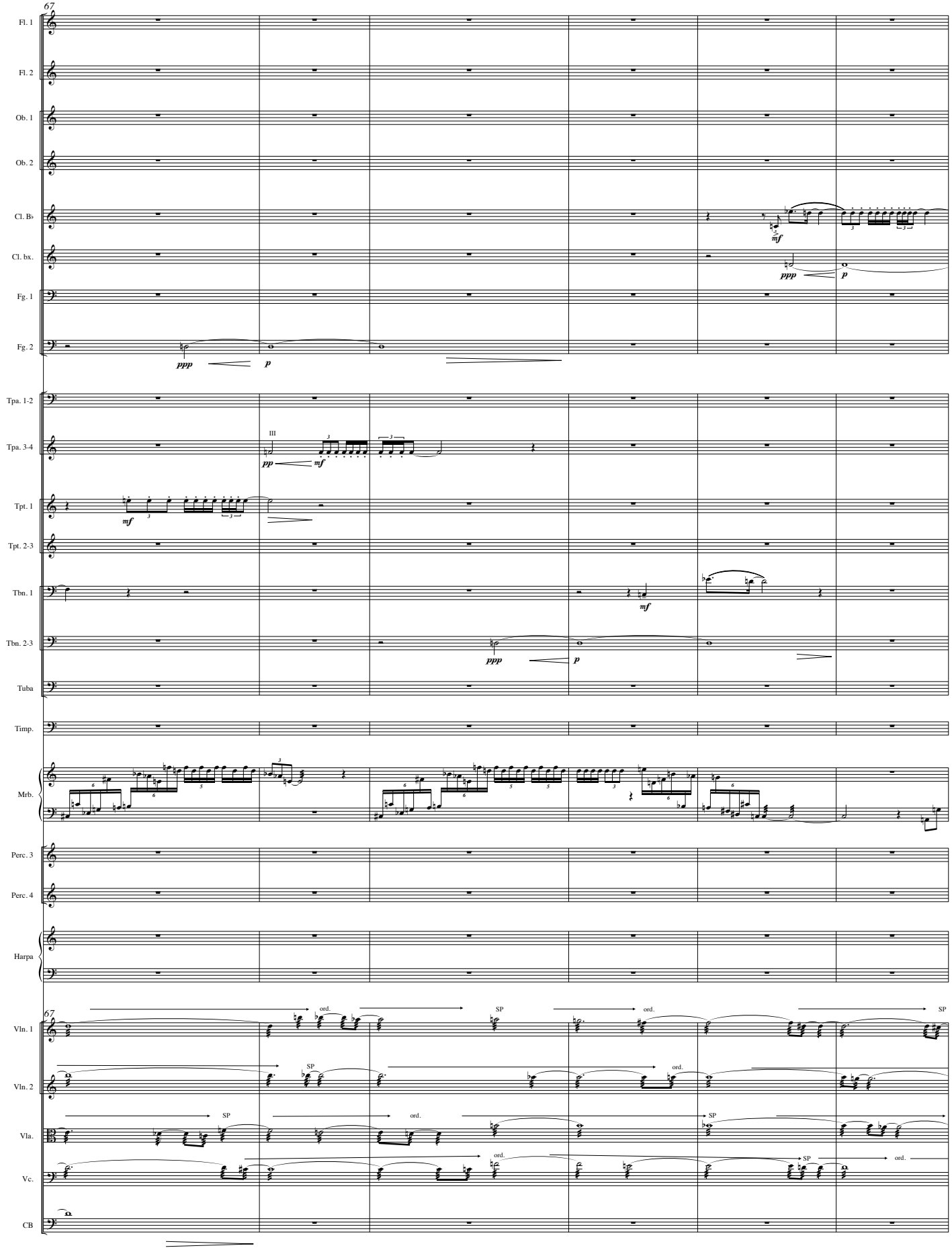
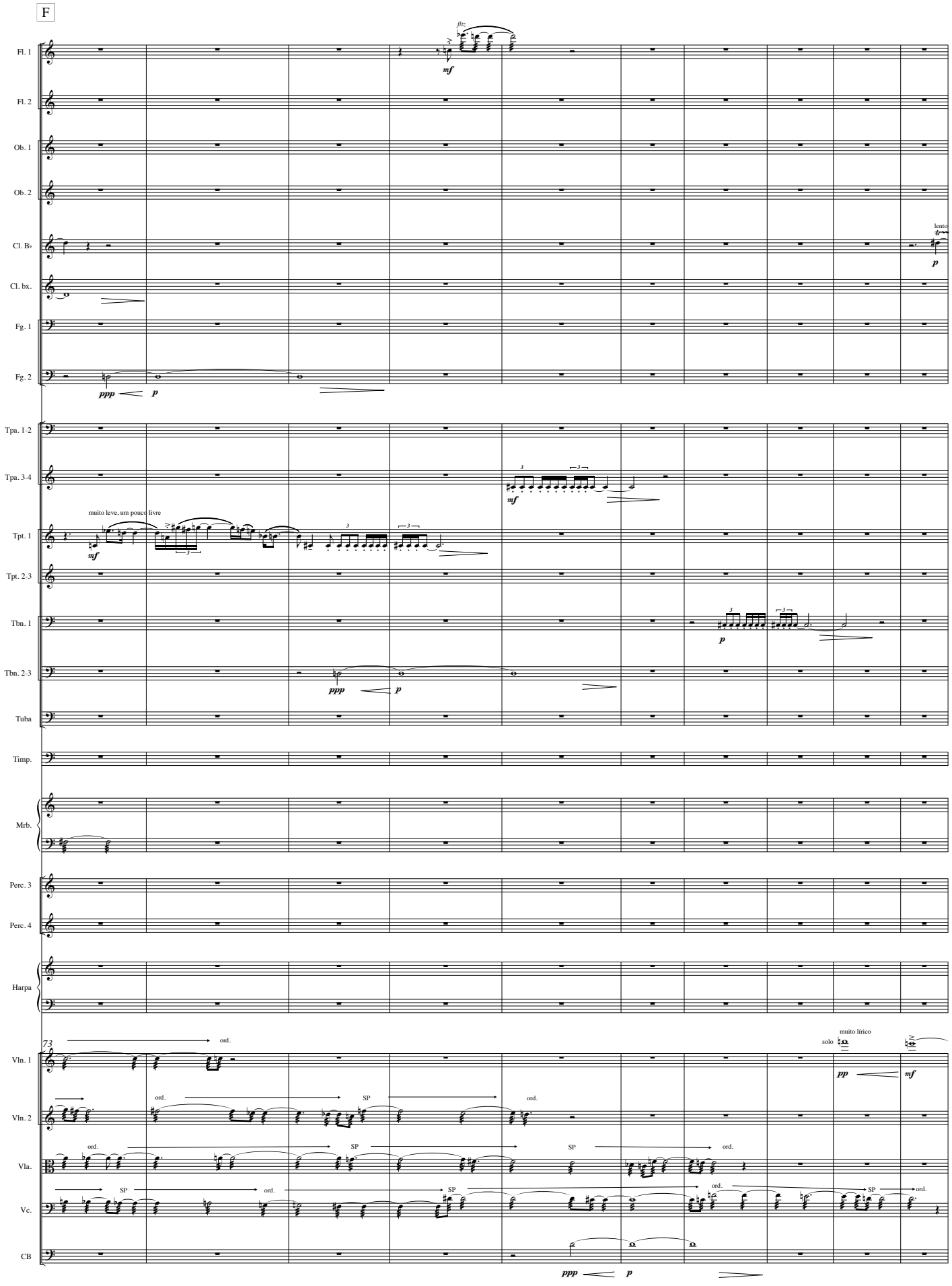
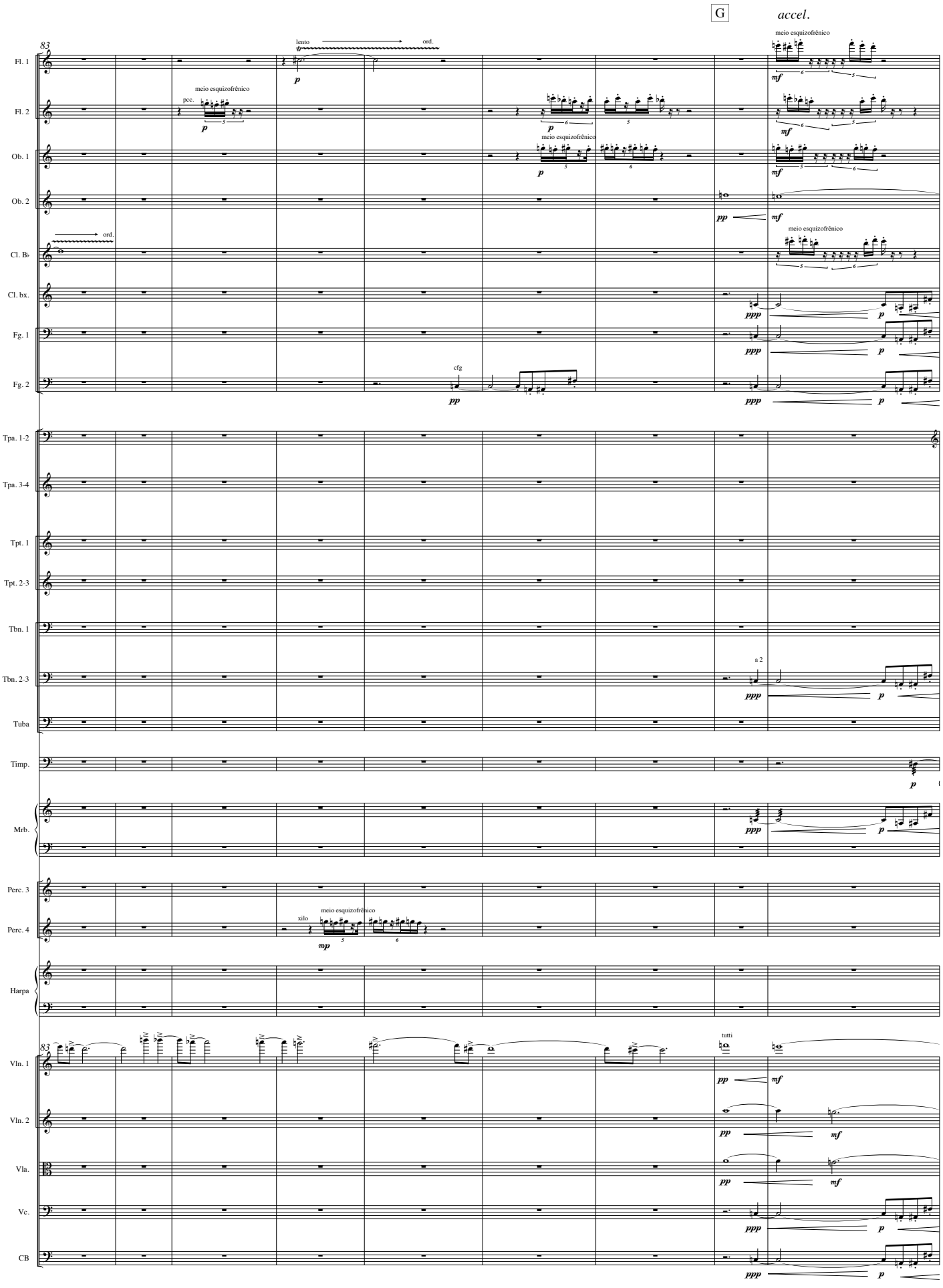
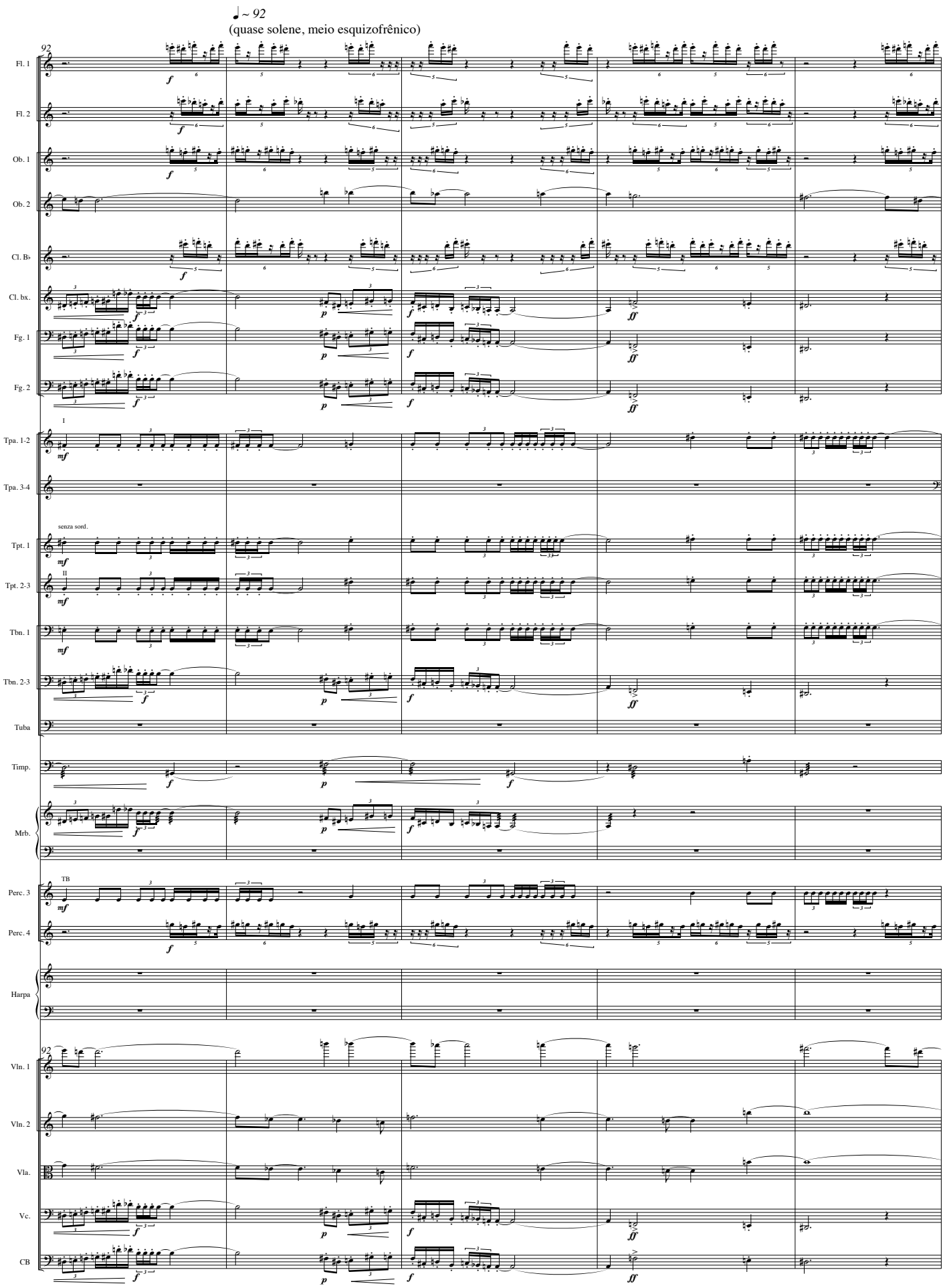
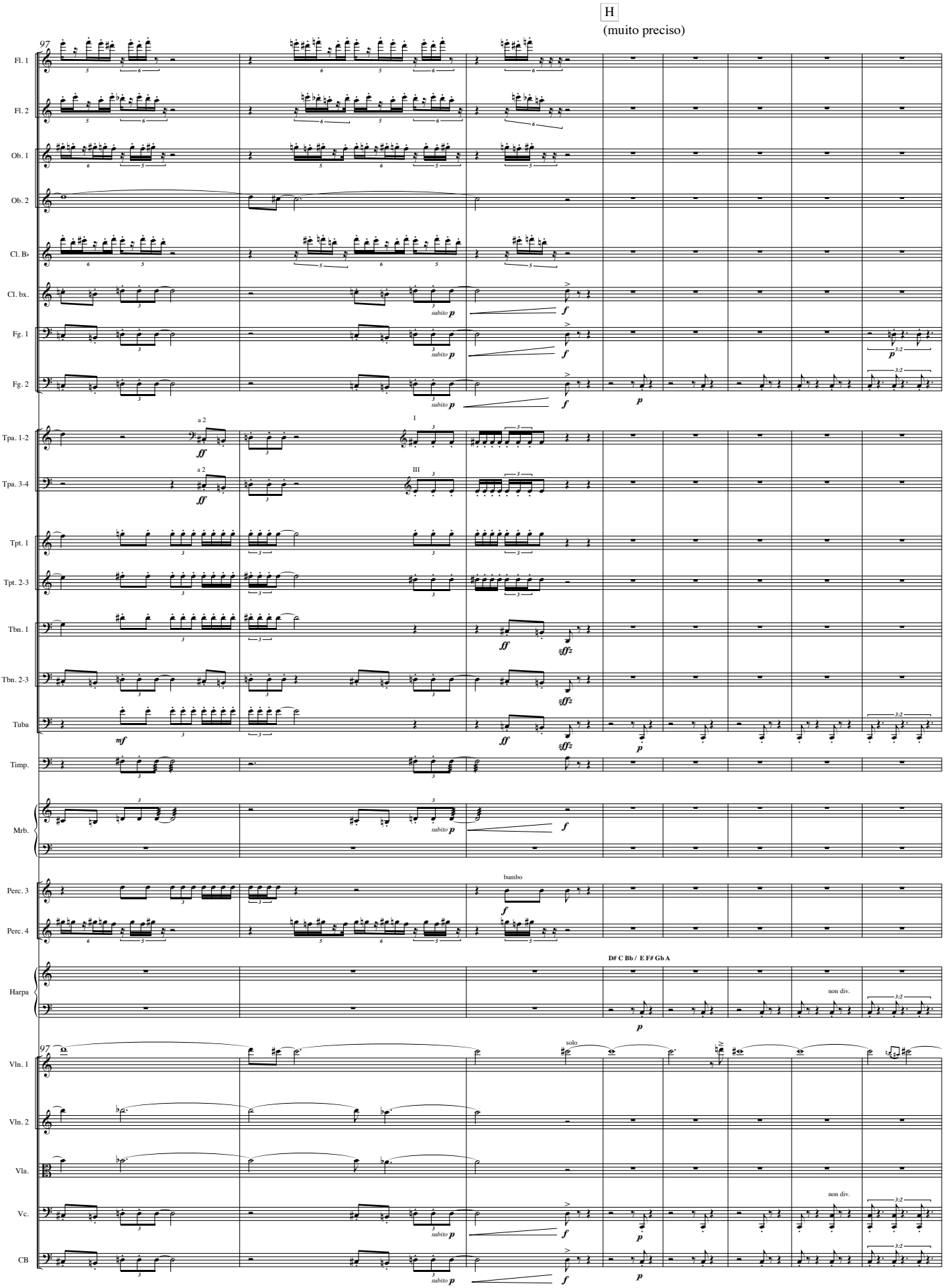
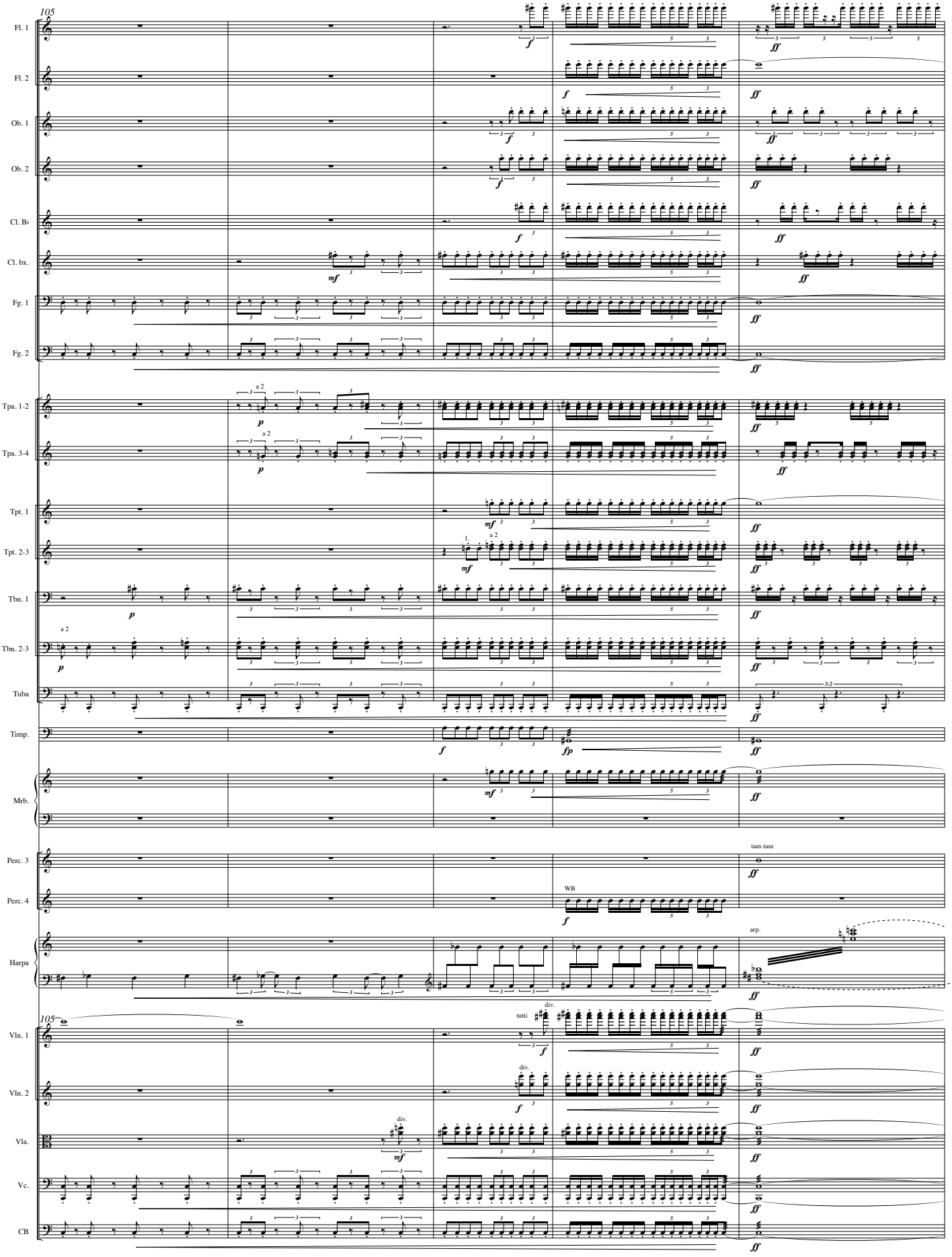
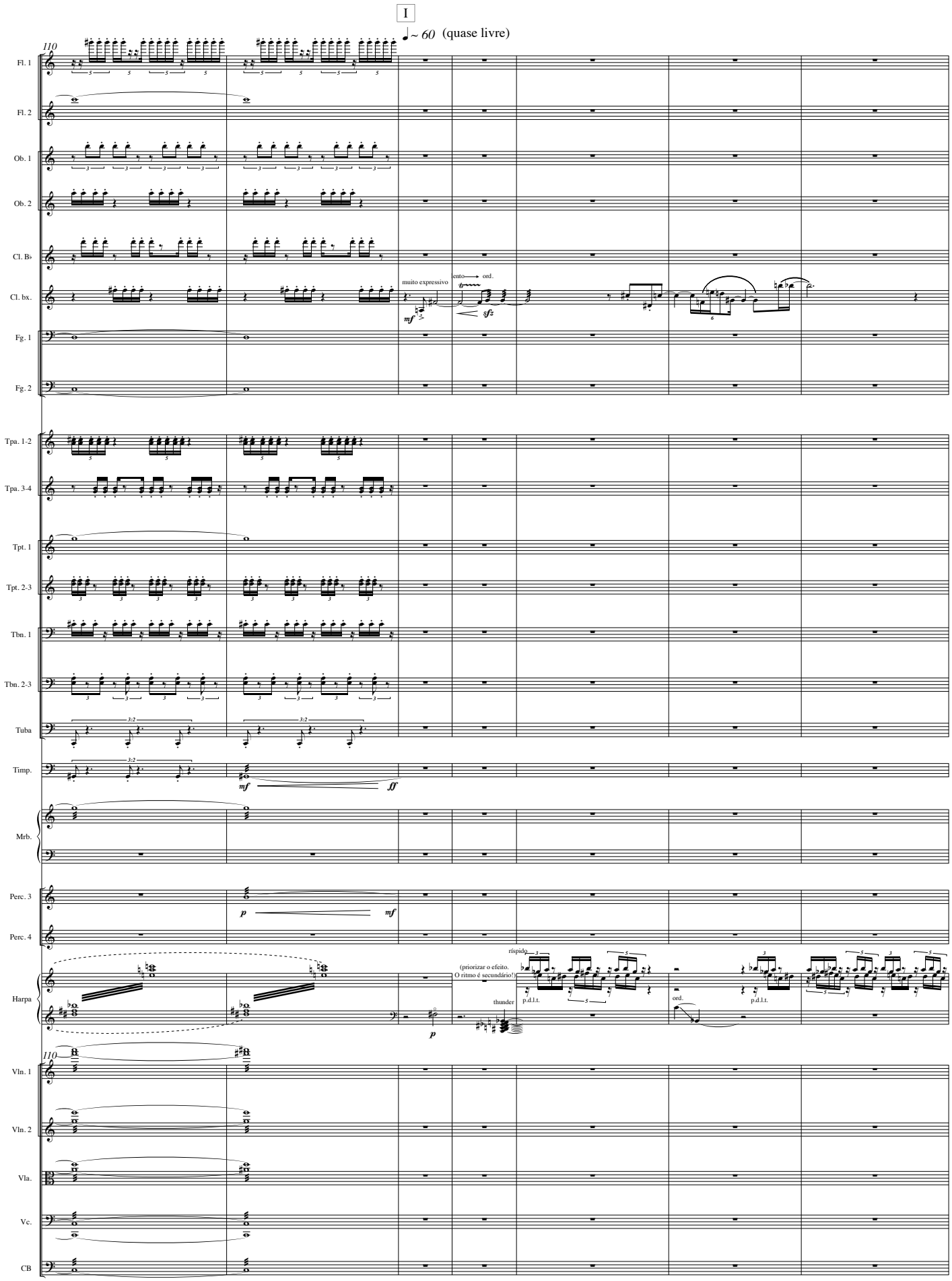
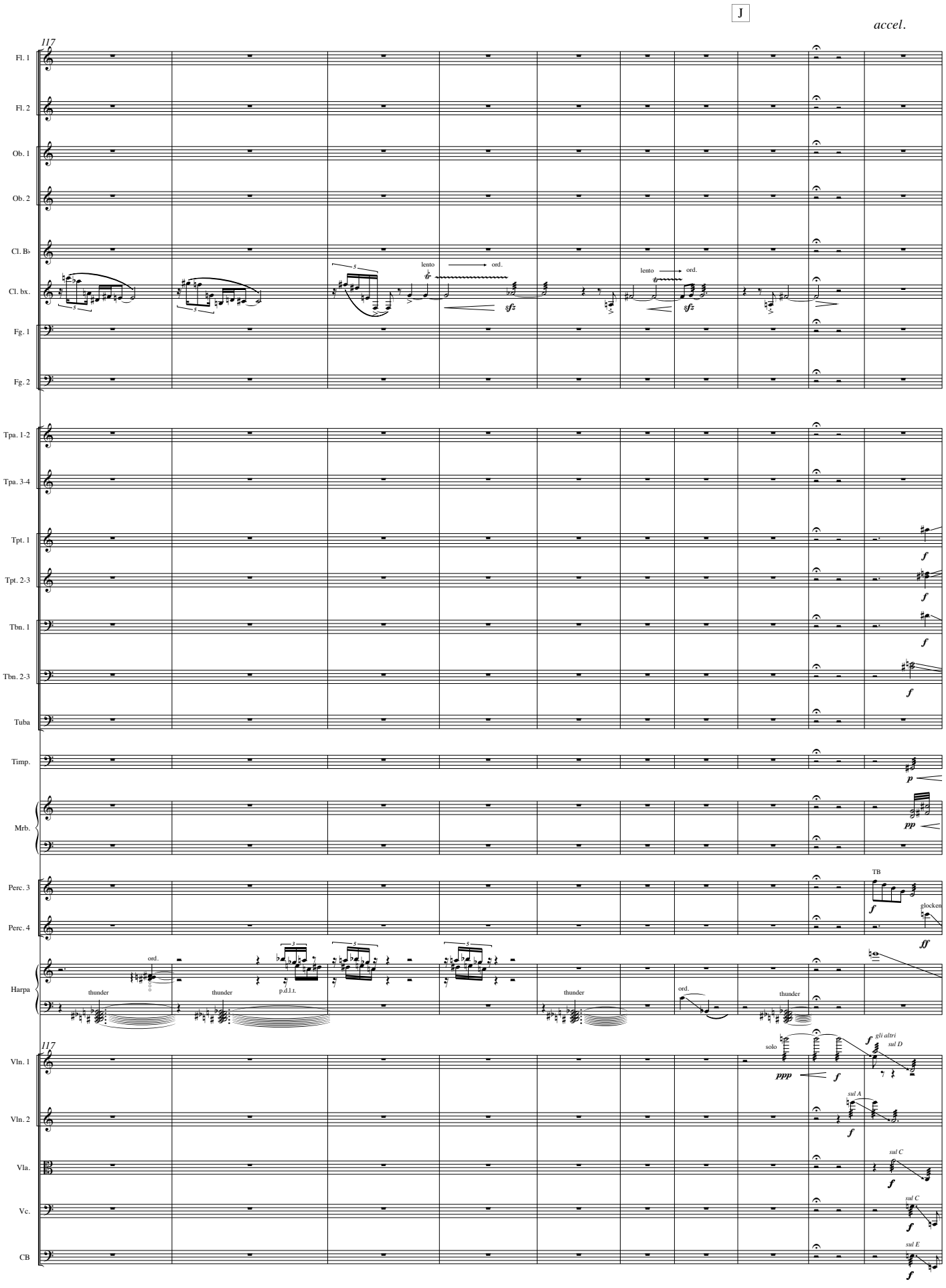
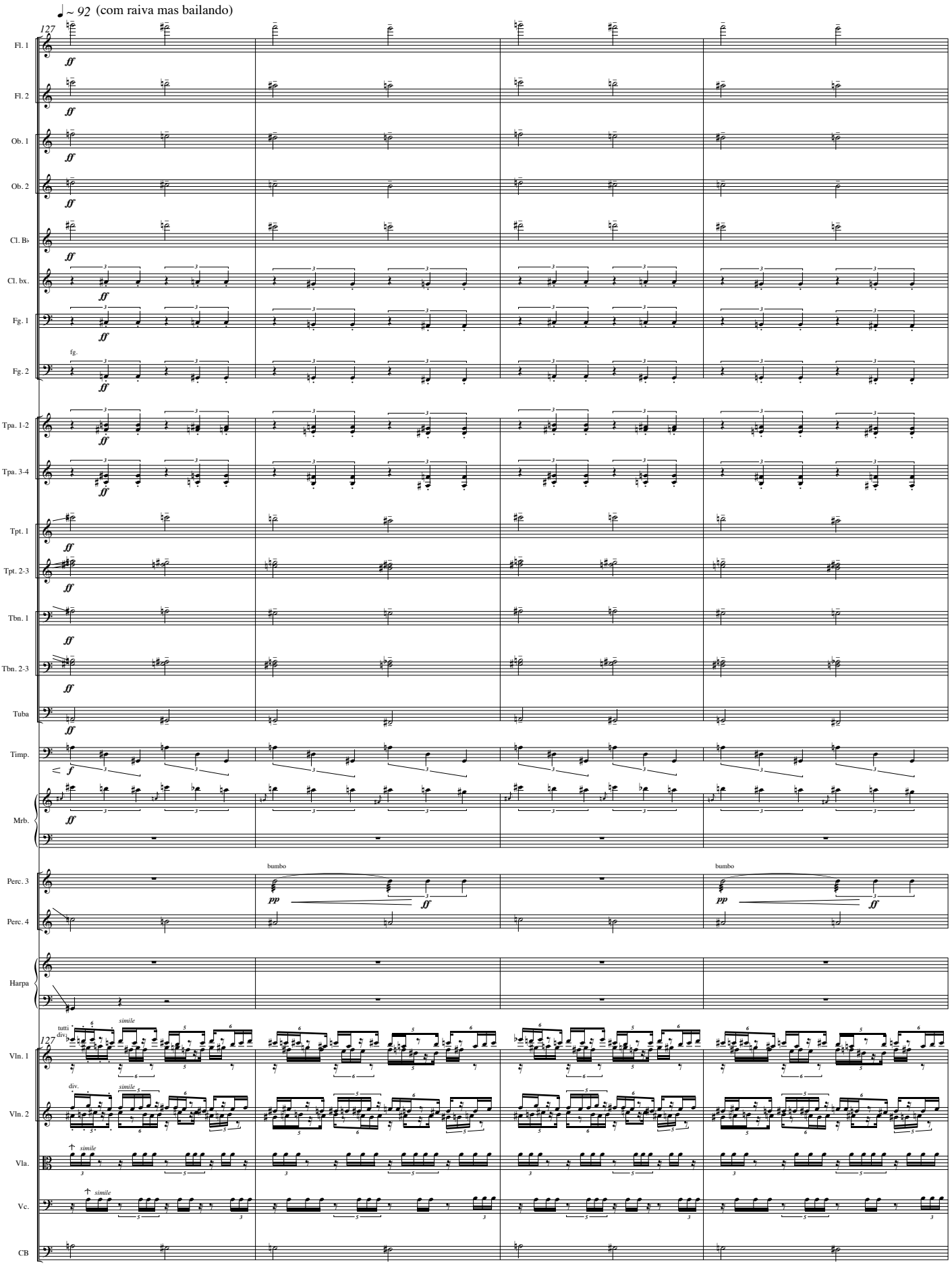
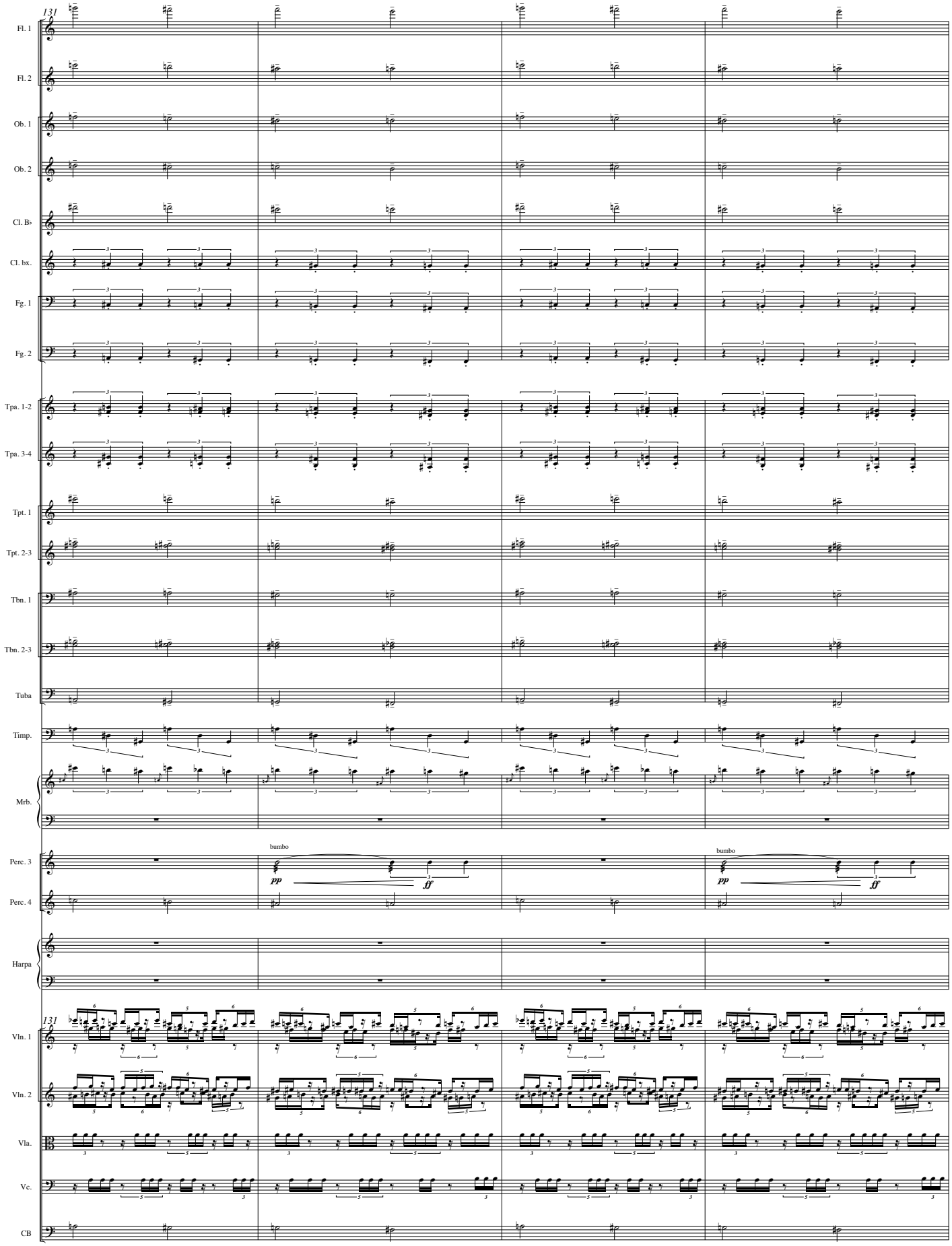
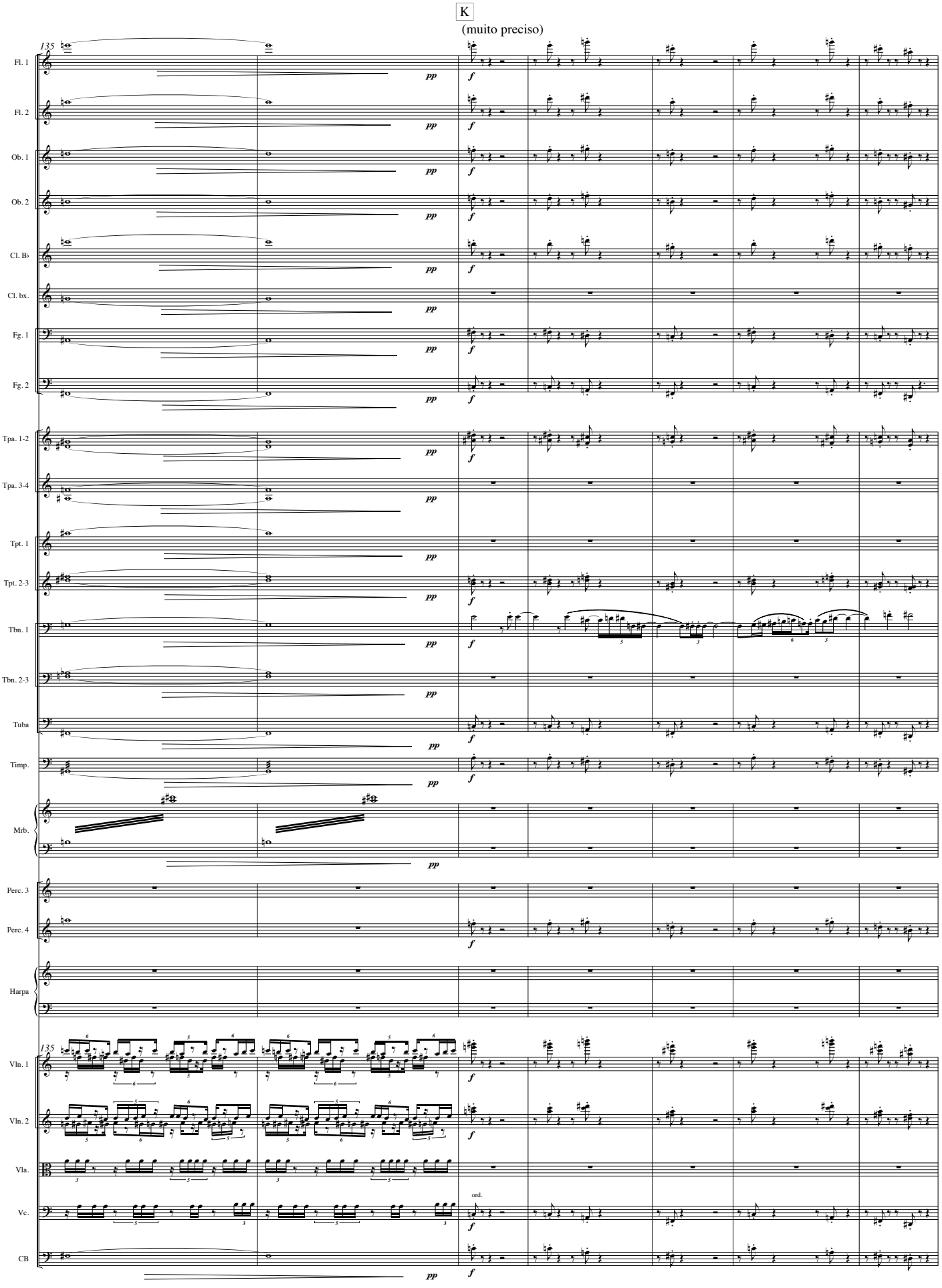
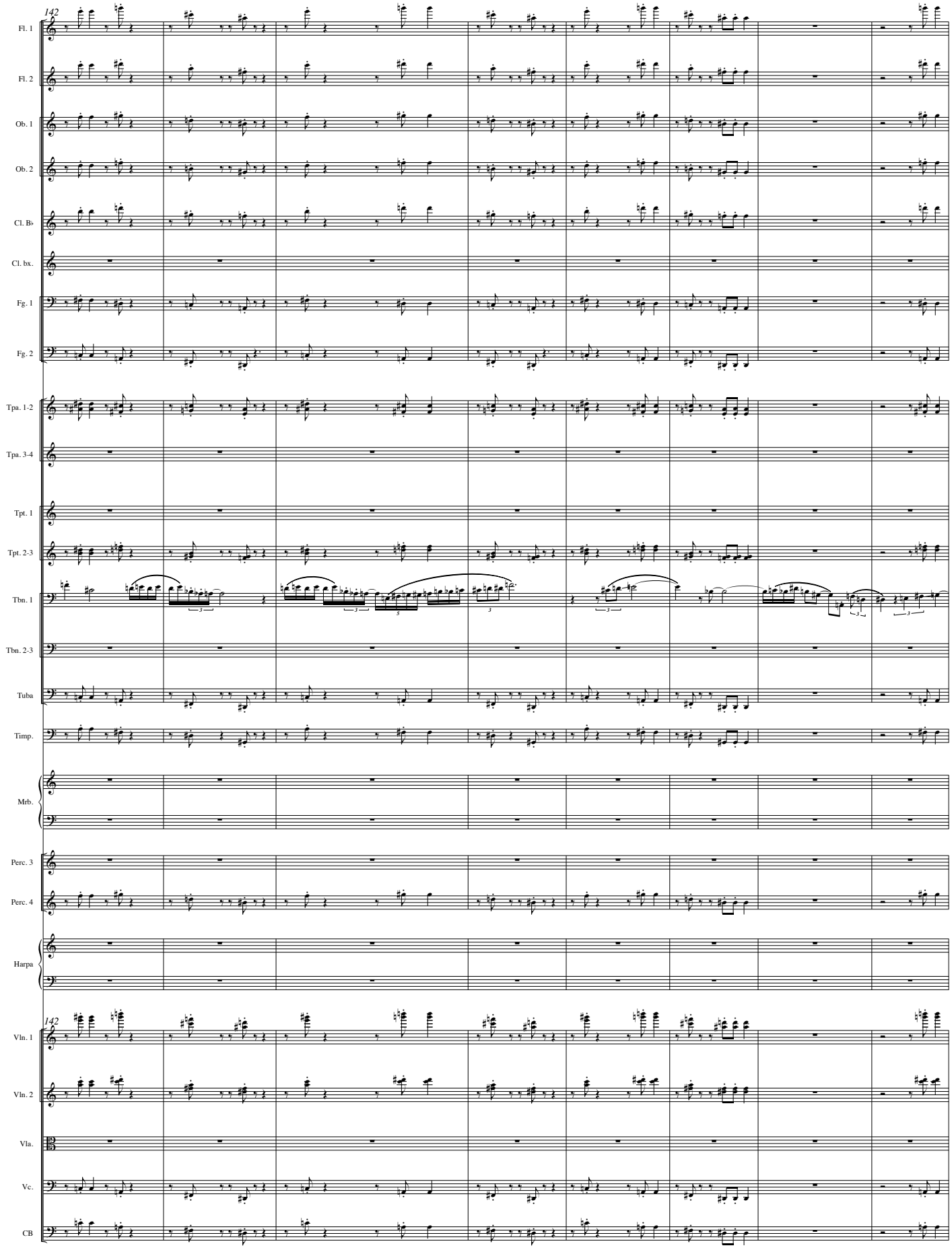
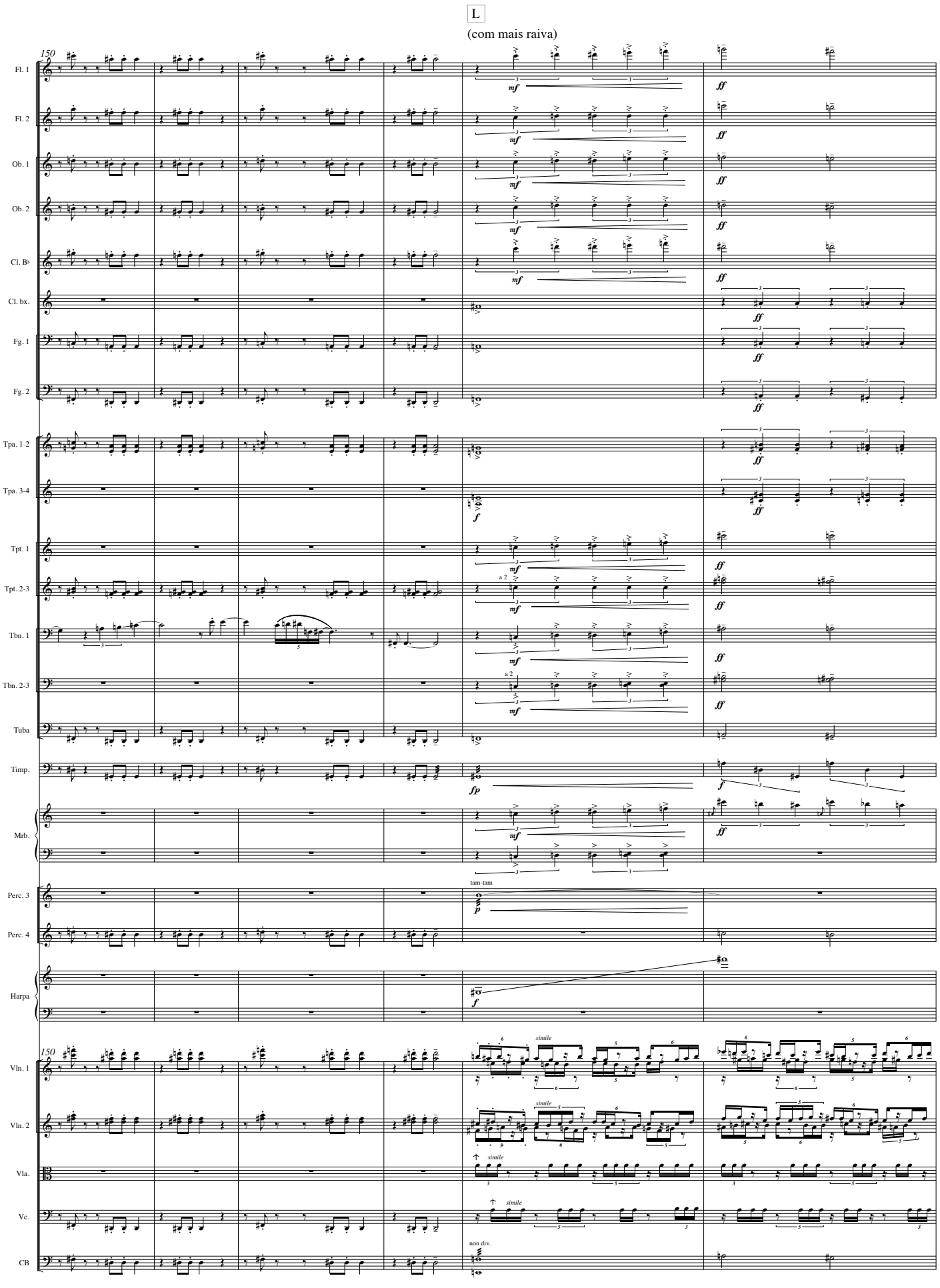
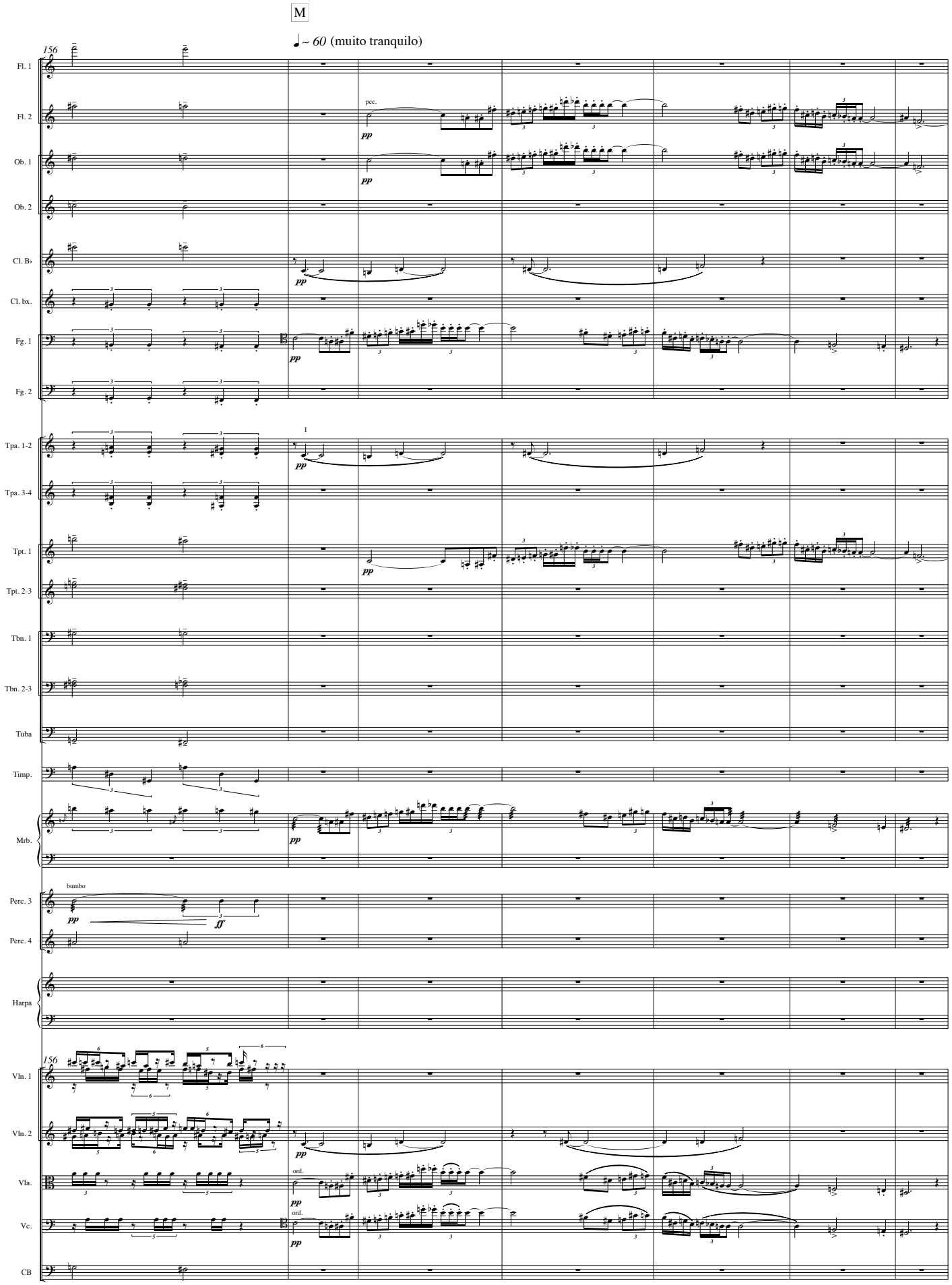
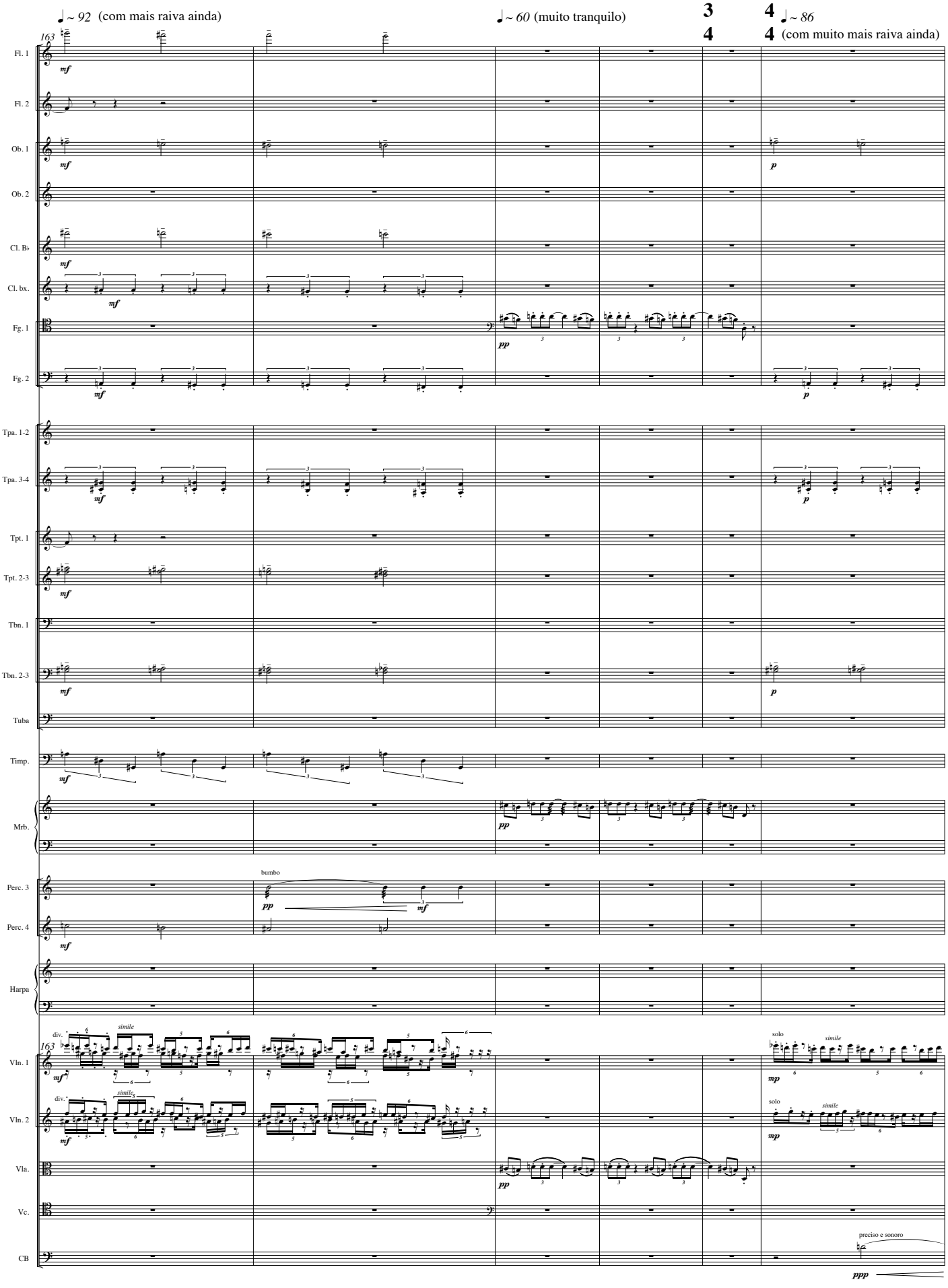
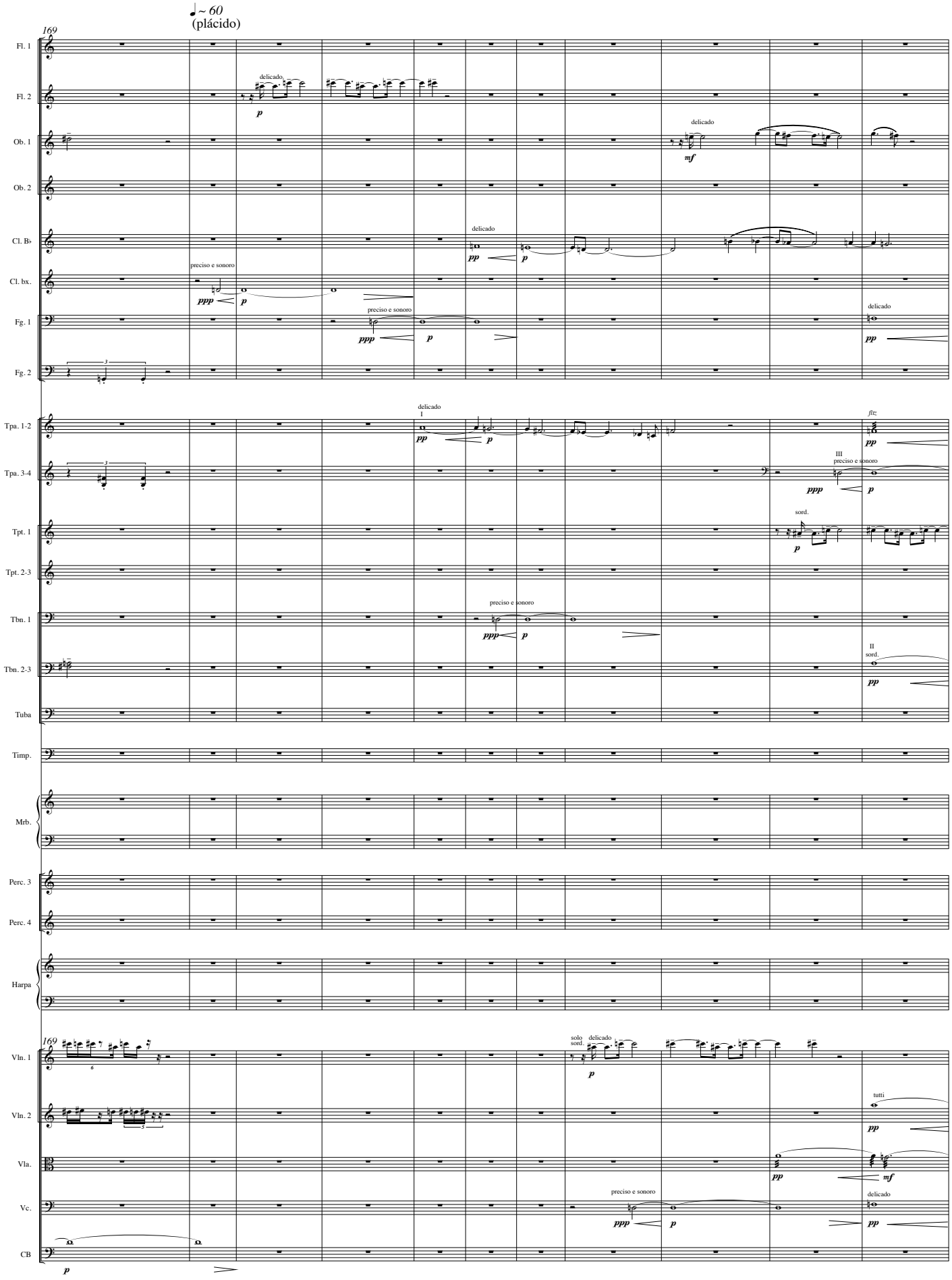
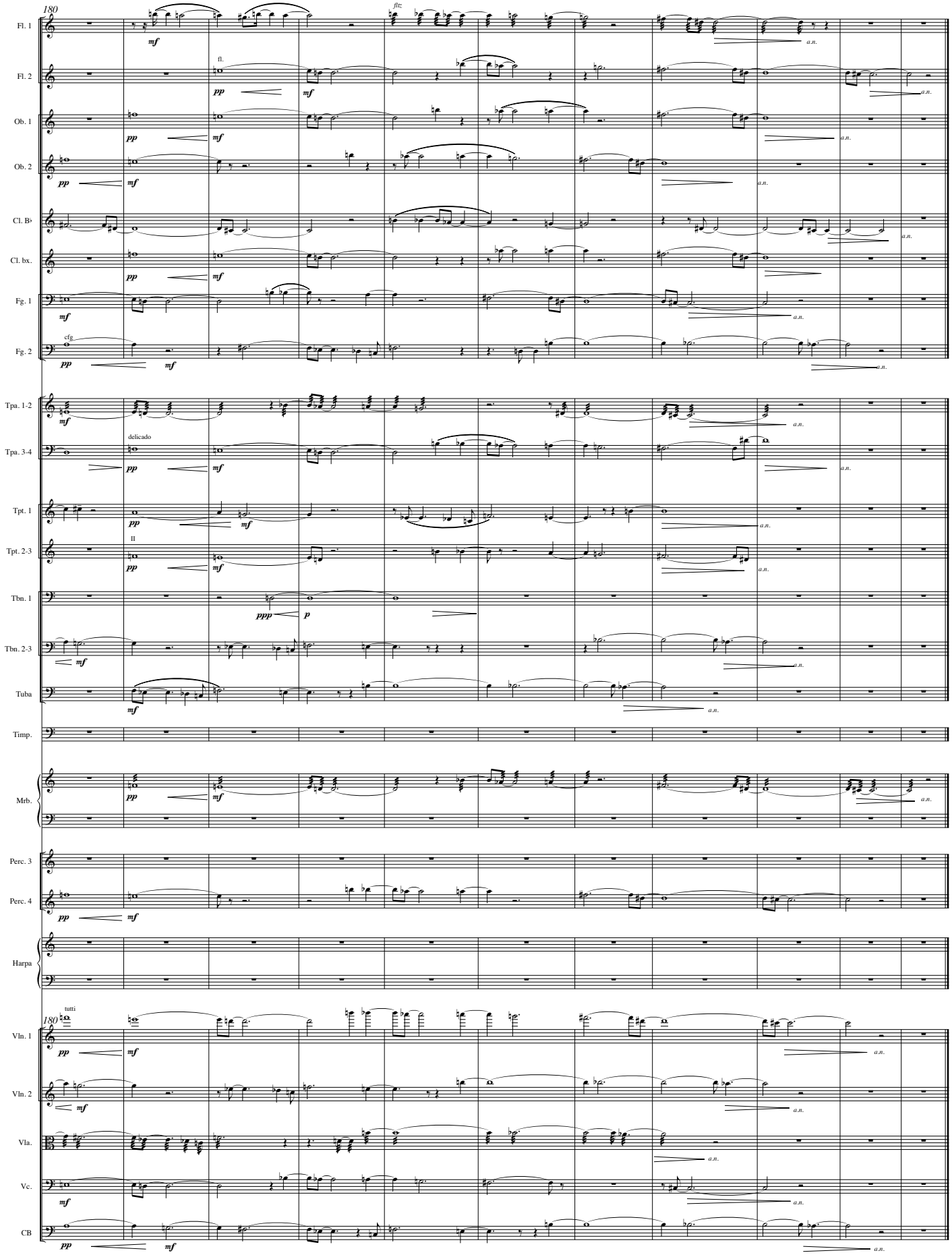
partitura em Dó

E tornou-se fábula

para Érica

Alexandre Espinheira



16
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
16
Vln. 1
Vln. 2
Vla.
Vc.
CB
expressivo
ricochet
simile
div.
ppp
pp
p
mf

accel.
A
♩ ~ 92 (com raiva)
23
Fl. 1
Fl. 2
pcc.
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
tam-tam
Perc. 4
ord.
glocken
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB

27
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
27
Vln. 1
Vln. 2
Vla.
Vc.
CB

31
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
31
Vln. 1
Vln. 2
Vla.
Vc.
CB

35
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
35
Vln. 1
Vln. 2
Vla.
Vc.
CB
a 2
a 2
non div.

B
(bailando, mas ainda com raiva)
rit.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
bumbo
Harpa
39
Vln. 1
Vln. 2
Vla.
Vc.
CB

C
menos movido (♩ ~ 76)
43
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
an
delicado
guizos
subito p

47
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
delicado
lento
ord.
fl.
TB
pt. sus.
(na campana)
guizos

D
52
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
ord.
lento
preciso
delicado
sord.
pt. sus.
baq. macia
SP
mf
p
pp
ppp

E
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
61
mf
preciso
ppp
p
muito leve
ff
f
SP
ord.

67
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
67
Vln. 1
Vln. 2
Vla.
Vc.
CB
III
ord.
SP

F
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
flttz.
mf
lento
p
ppp
muito leve, um pouco livre
ord.
SP
solo
muito lírico
pp

G
accel.
83
lento
ord.
meio esquizofrênico
pcc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
cfg
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
a 2
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
xilo
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
tutti

♩ ~ 92
(quase solene, meio esquizofrênico)
92
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
I
Tpa. 1-2
Tpa. 3-4
senza sord.
Tpt. 1
II
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
TB
Perc. 3
Perc. 4
Harpa
92
Vln. 1
Vln. 2
Vla.
Vc.
CB

H
(muito preciso)
97
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
a 2
I
III
solo
bumbo
D# C Bb / E F# Gb A
non div.
subito p
ff
fff
mf
p
f

105
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
105
Vln. 1
Vln. 2
Vla.
Vc.
CB
a 2
tutti
div.
WB
tam-tam
arp.

I
♩ ~ 60 (quase livre)
110
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
muito expressivo
ento → ord.
mf
sfz
mf
ff
p
mf
p
(priorizar o efeito.
O ritmo é secundário!)
ríspido
p.d.l.t.
thunder
ord.
p.d.l.t.

J
accel.
117
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
lento
ord.
sfz
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
TB
glocken
Harpa
ord.
thunder
p.d.l.t.
117
Vln. 1
Vln. 2
Vla.
Vc.
CB
solo
gli altri
sul D
sul A
sul C
sul E

♩ ~ 92 (com raiva mas bailando)
127
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
fg.
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
bumbo
Harpa
tutti
div.
simile
Vln. 1
Vln. 2
Vla.
Vc.
CB

131
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
bumbo
pp
ff
bumbo
pp
ff

K
(muito preciso)
135
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
135
Vln. 1
Vln. 2
Vla.
Vc.
CB
pp
f
ord.

142
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
142
Vln. 1
Vln. 2
Vla.
Vc.
CB

L
(com mais raiva)
150
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
mf
ff
f
fp
p
a 2
tam-tam
simile
non div.

M
♩~ 60 (muito tranquilo)
156
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
pcc.
bumbo
ord.
pp
ff

♩ ~ 92 (com mais raiva ainda)
♩ ~ 60 (muito tranquilo)
3/4
4/4
♩ ~ 86
(com muito mais raiva ainda)
163
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
bumbo
div.
simile
solo
preciso e sonoro
mf
mp
p
pp
ppp

♩ ~ 60
(plácido)
169
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
delicado
preciso e sonoro
sord.
solo
tutti
flz.

180
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. B♭
Cl. bx.
Fg. 1
Fg. 2
Tpa. 1-2
Tpa. 3-4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tuba
Timp.
Mrb.
Perc. 3
Perc. 4
Harpa
Vln. 1
Vln. 2
Vla.
Vc.
CB
flz.
fl.
cfg.
delicado
II
tutti
mf
pp
ppp
p
a.n.

Caio Pierangeli

Ultimum Spiritum 126

Ultimum Spiritum

For String Orchestra

Caio Pierangeli – 2012

Performance Notes

1 - Respect the following numerical proportions of the instruments:

Violin I : Violin II	5 : 5
Viola I : Viola II	2 : 2
Cello I : Cello II	1 : 2
Bass I : Bass II	1 : 1

*Use Bass with extension

2 – Characters

Fade-out*: From the "sound" to the "nothing"*

Fade-In*: From the "nothing" to the "sound"*

Imprecise indicator: Getting to the required technique transiently (fade-in to the "change" of behavior of the sound)

Imprecise indicator: Getting out to the required technique transiently (fade-out to the "normal" behaivoir of the sound)

Precise Indicator: Execute the technique required precisely (direct attack to the required technique)

Transition indicator: Transition from one technique to the other (cross-fade of techniques).

Percussion indicator: strike the notes with the bow

3 – Techniques:

S.P. *Sul Ponticello:* On the bridge

P.S.P. *Poco Sul Ponticello:* Almost On the bridge

* (fig. 01): move with the bow, as fast as possible between the tuner and the mirror (ex.02).

Left Hand: form a "pestana", and move from the minimun (min.) to the maximum (máx.) or vice and verse (fig. 03)

Fig. 01

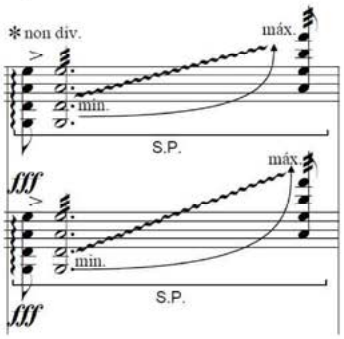


Fig. 01

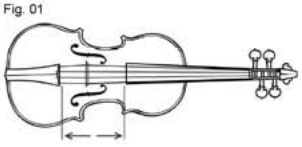
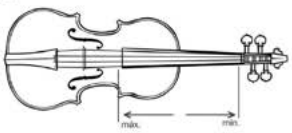


Fig. 02



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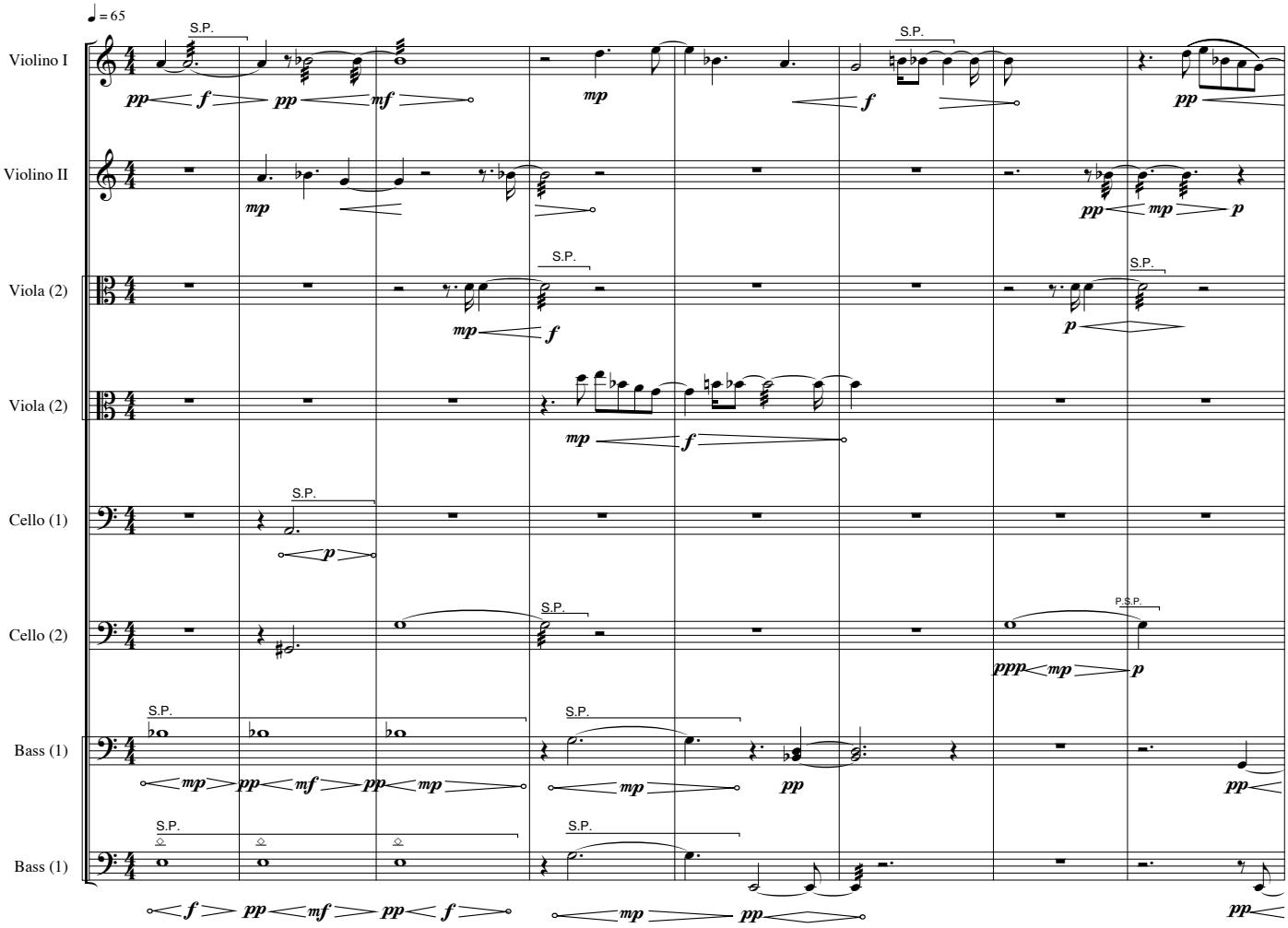
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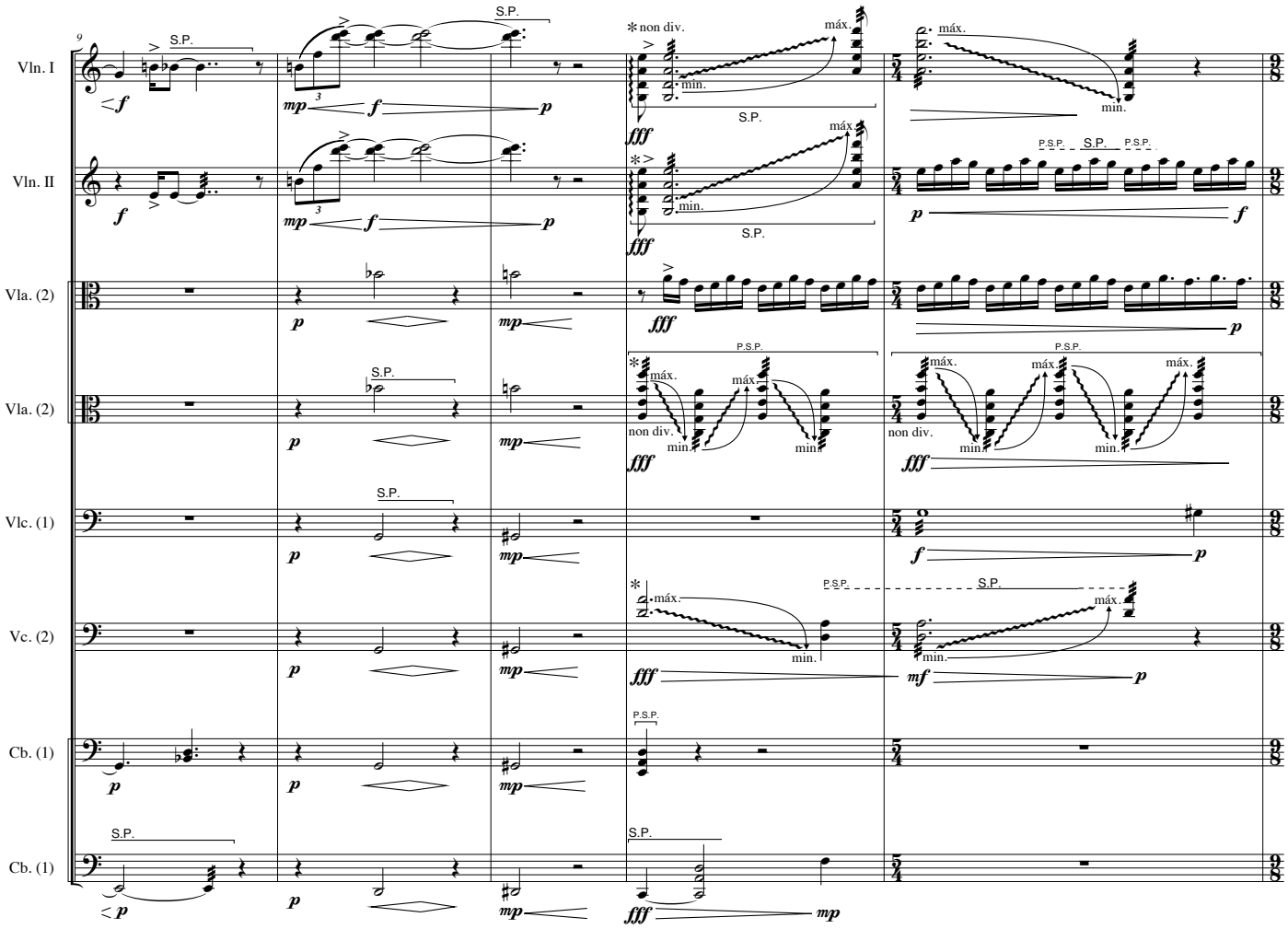
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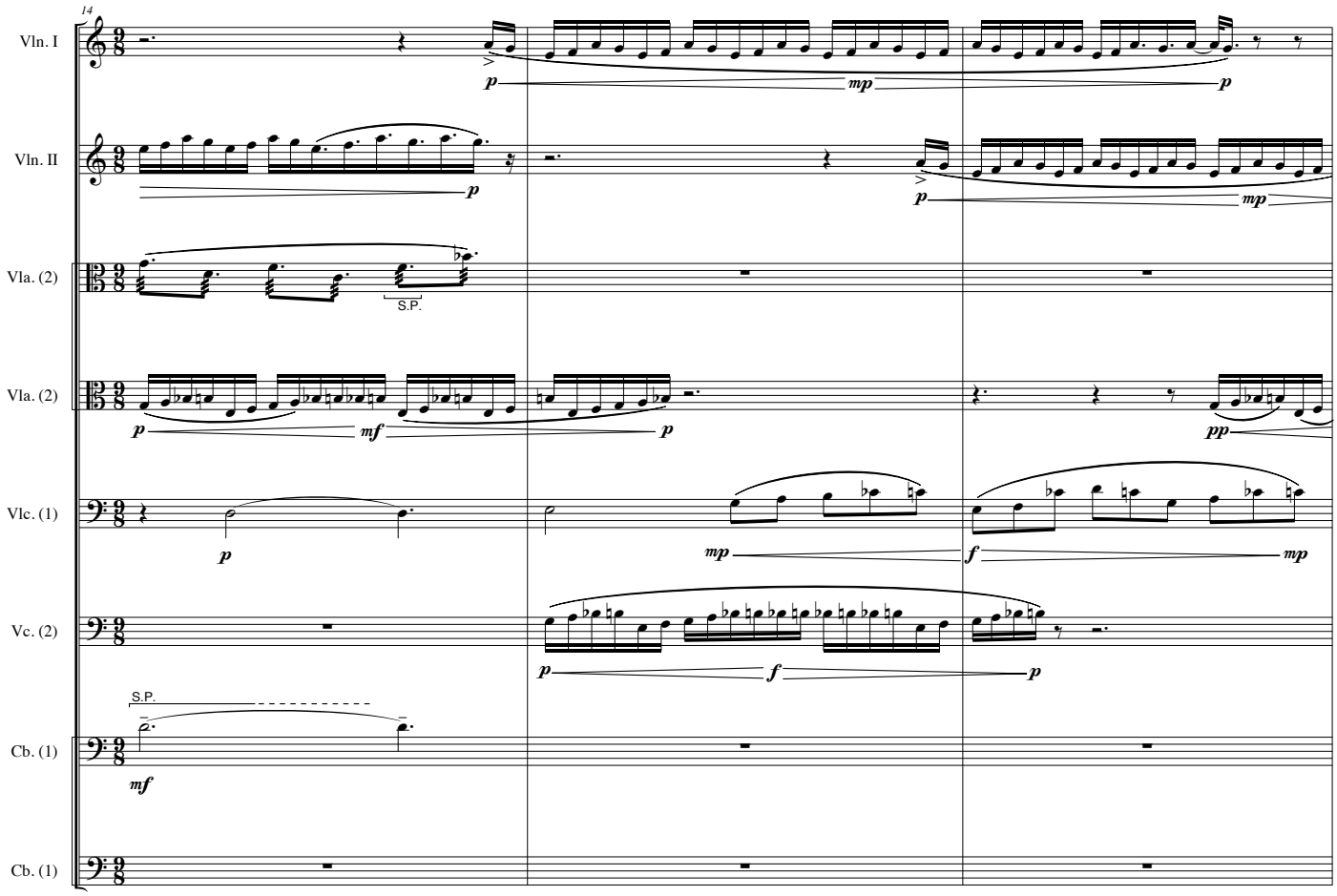
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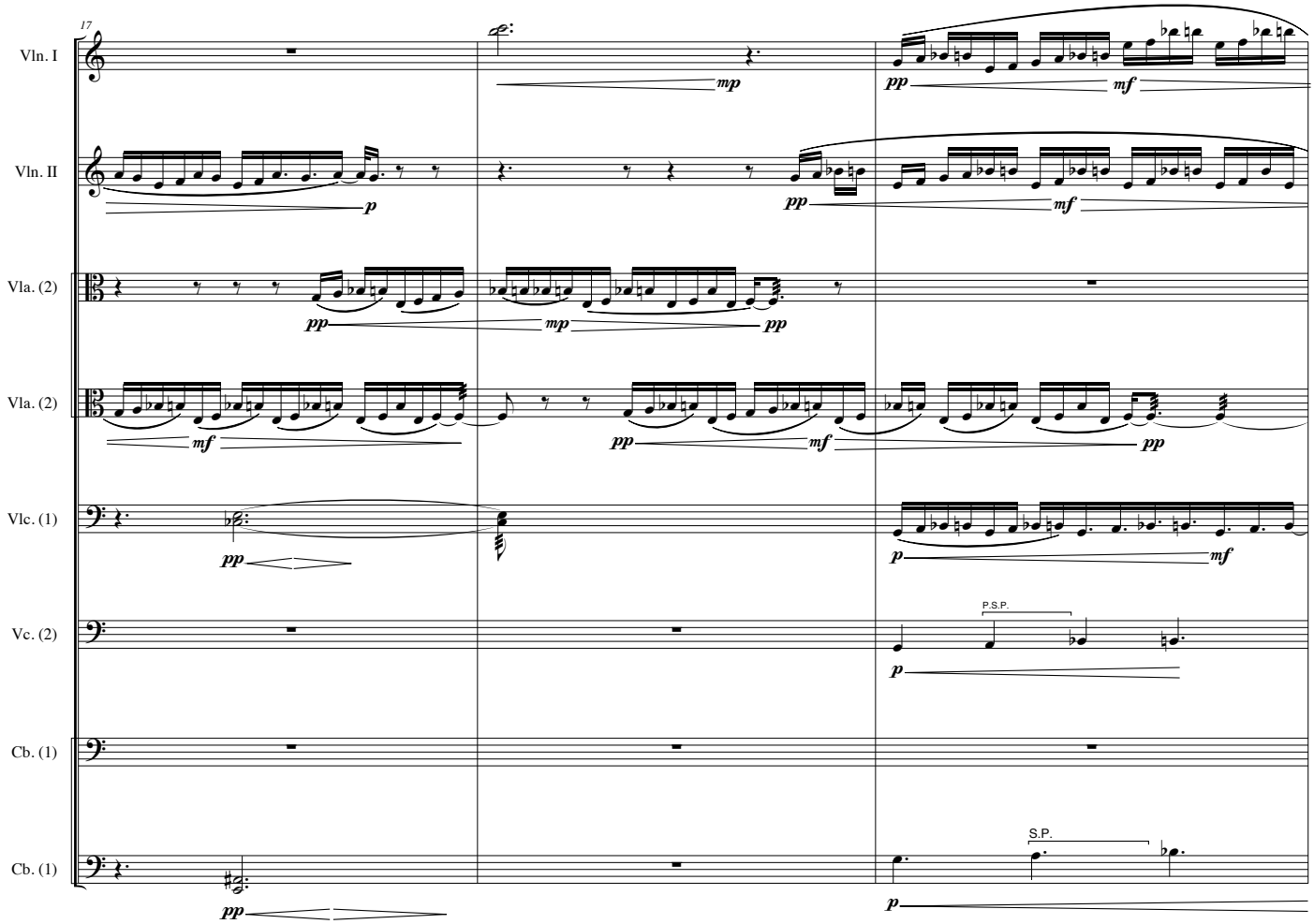
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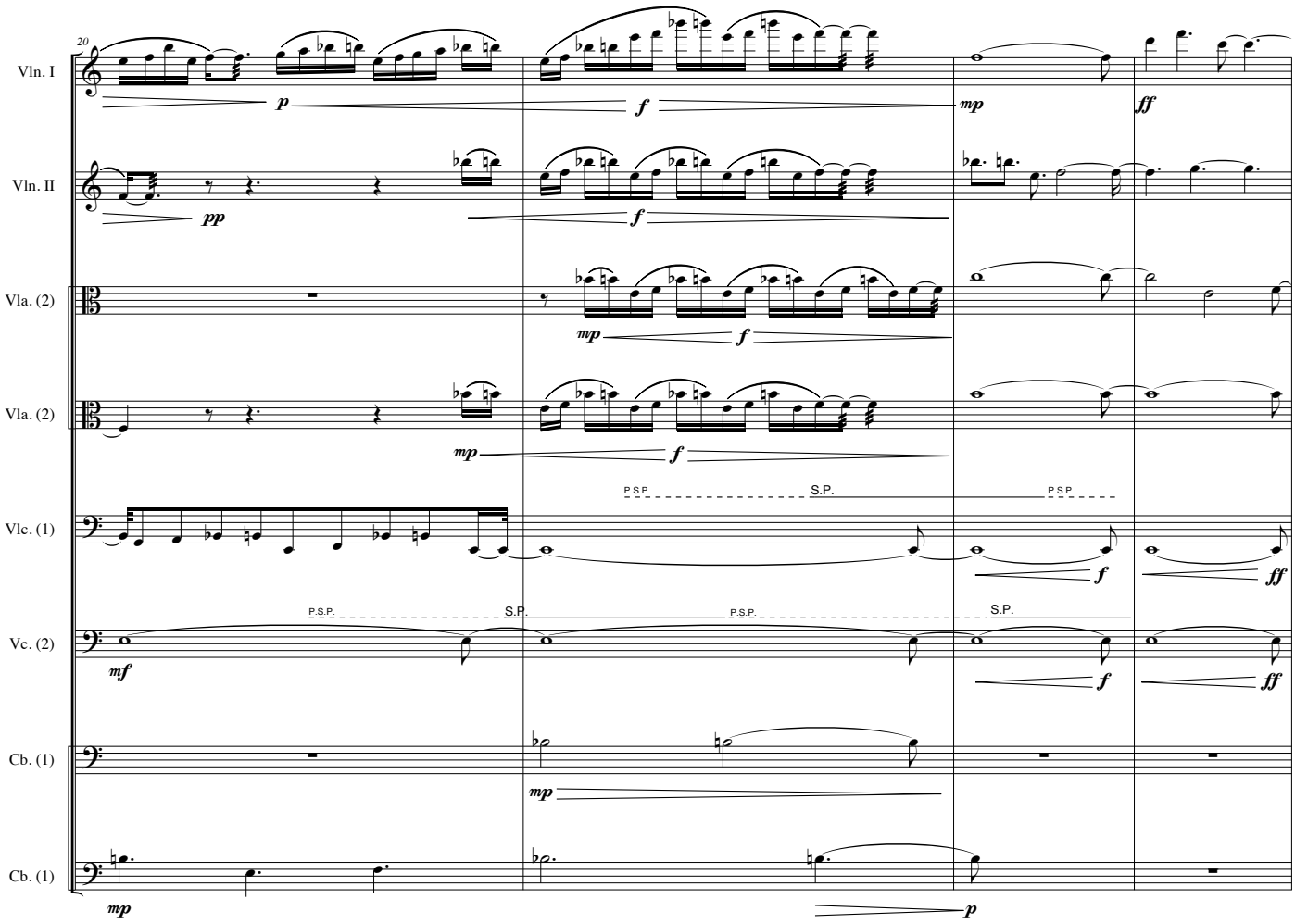
2012

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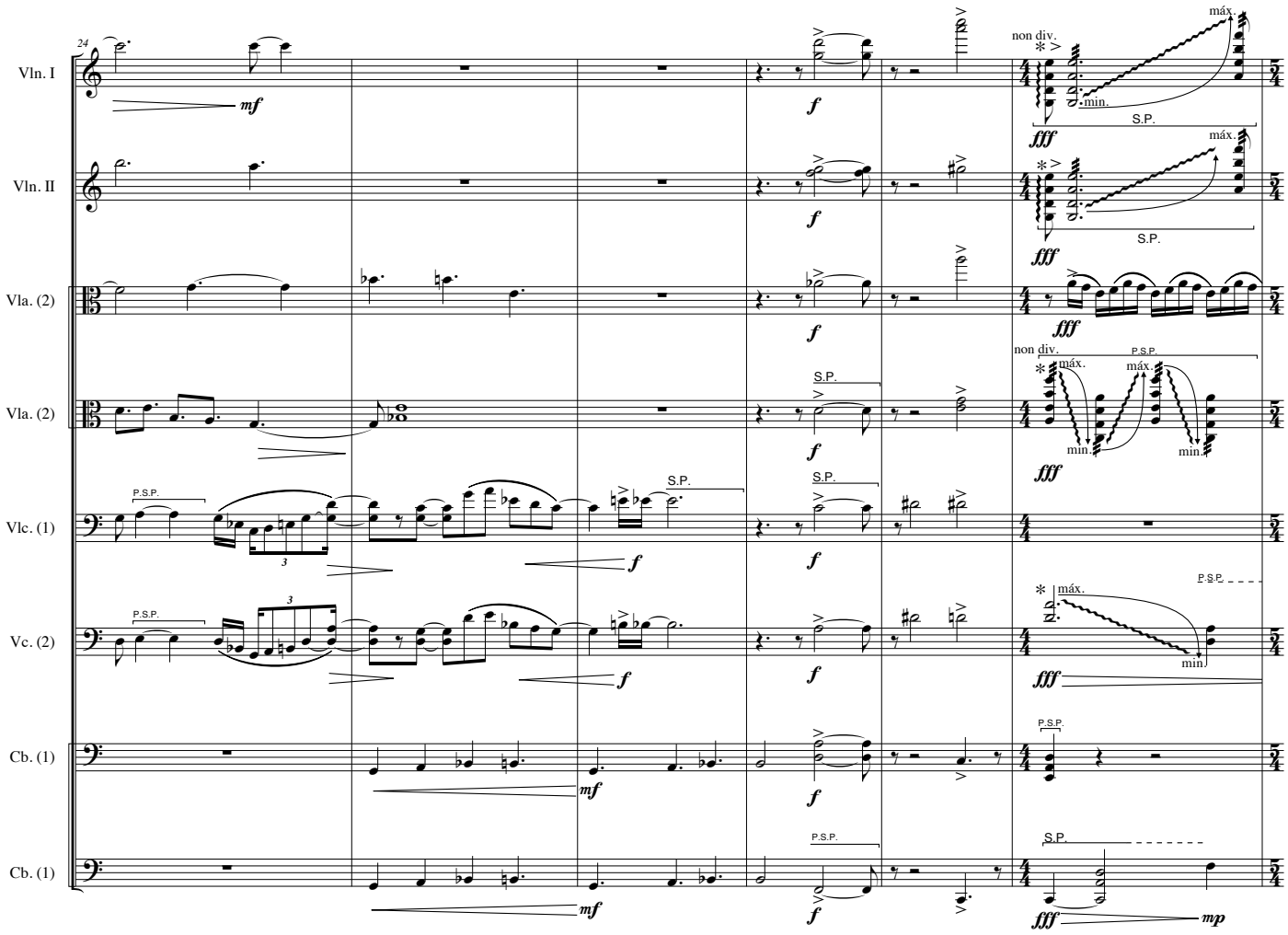
2012

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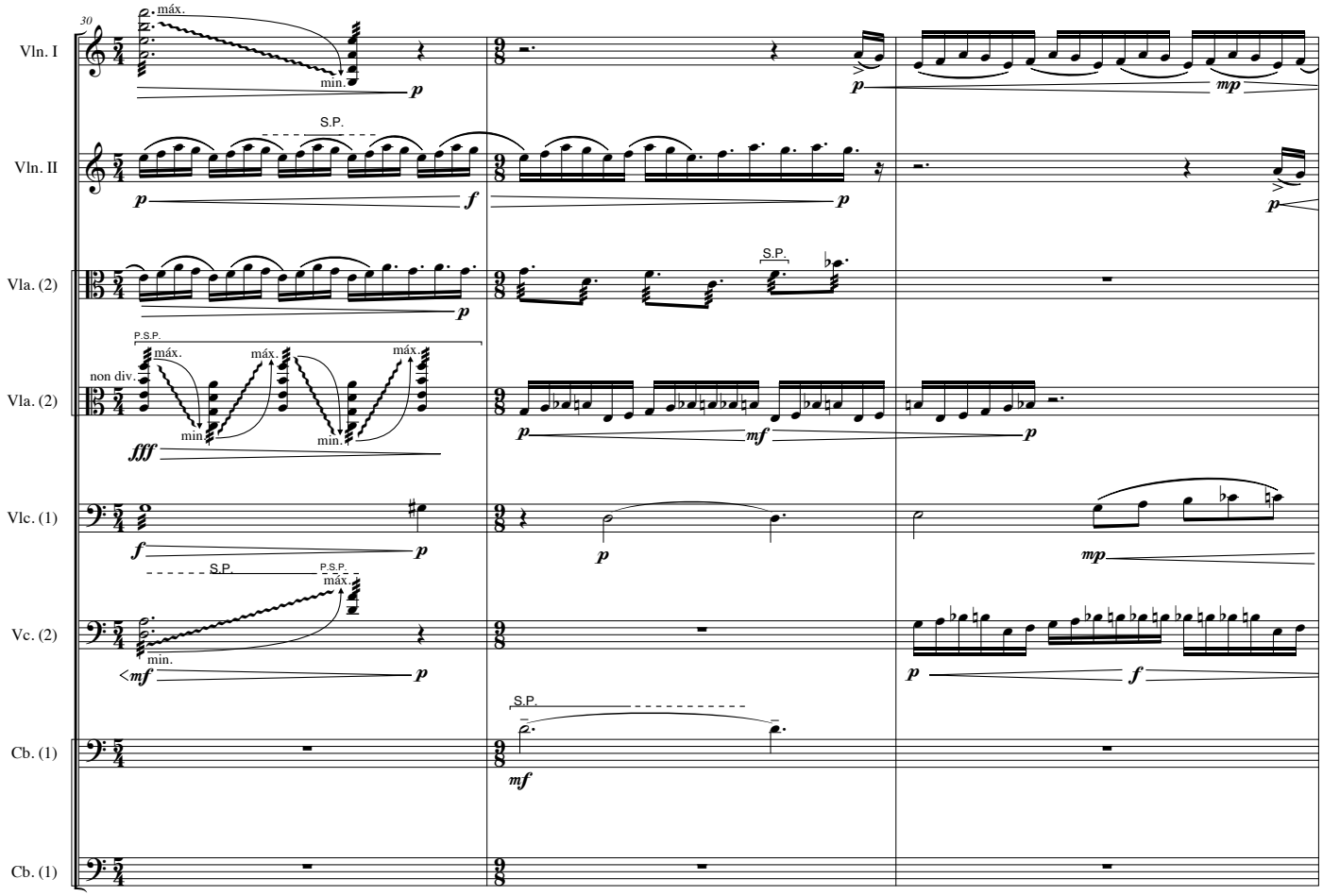
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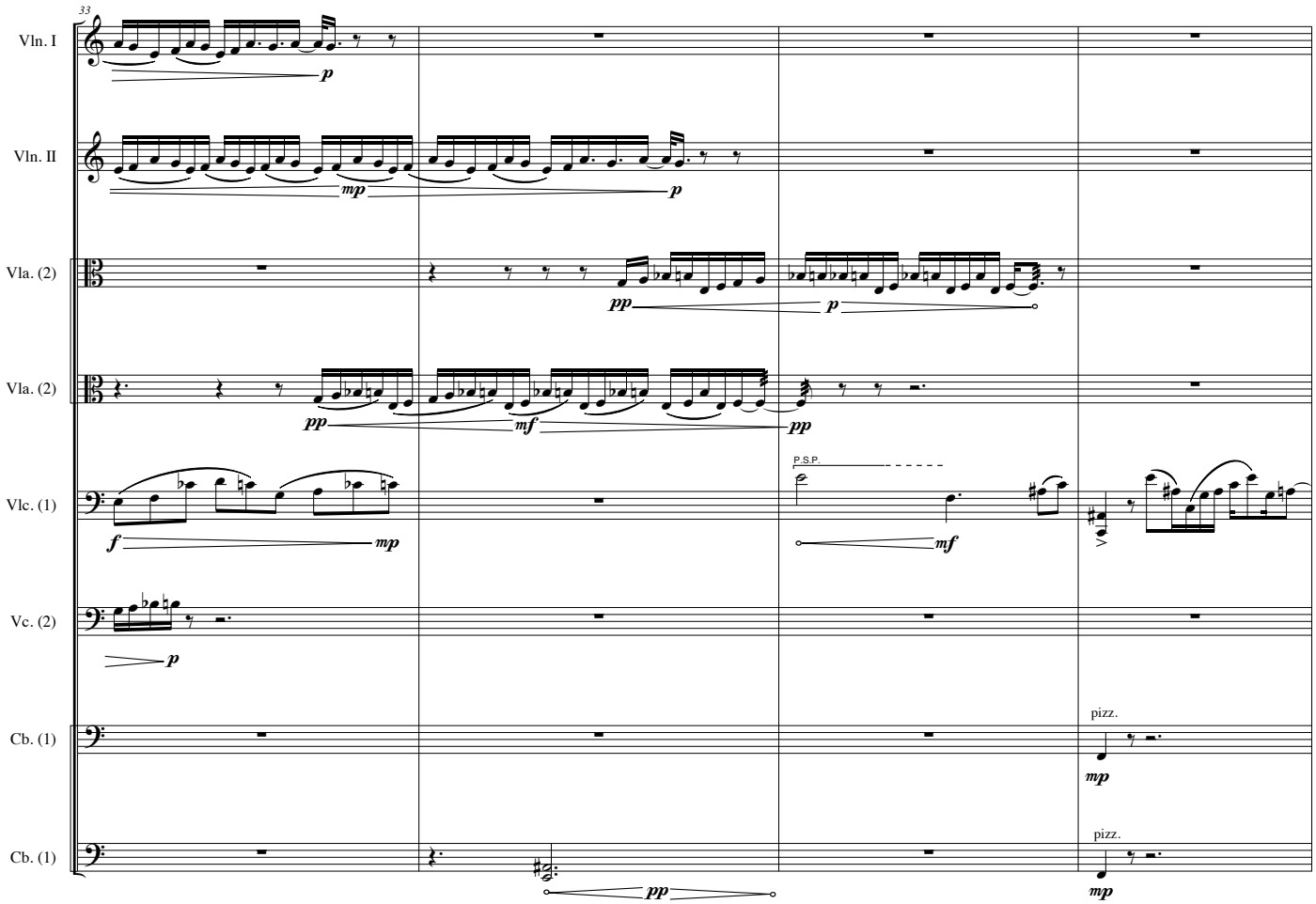
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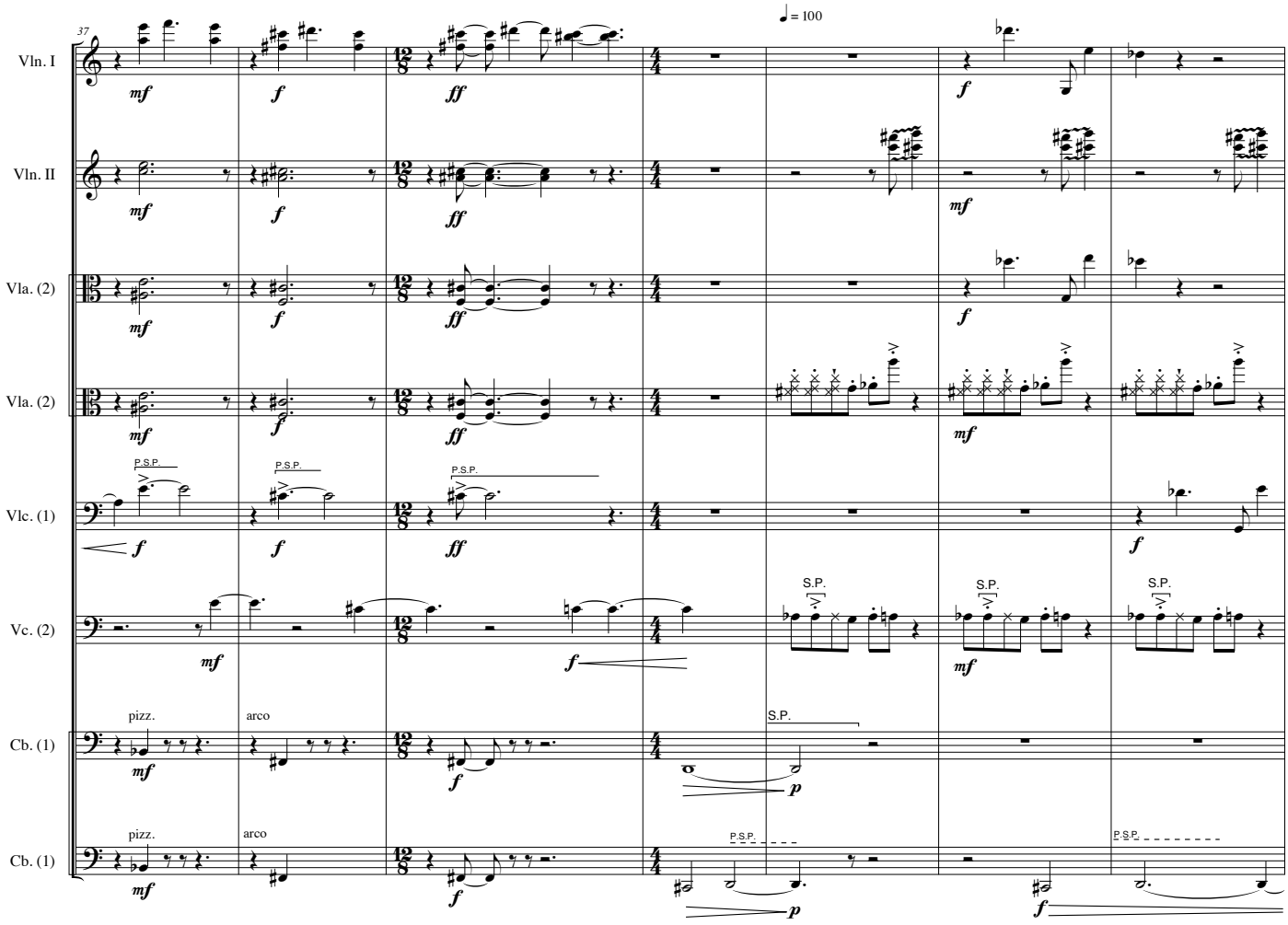
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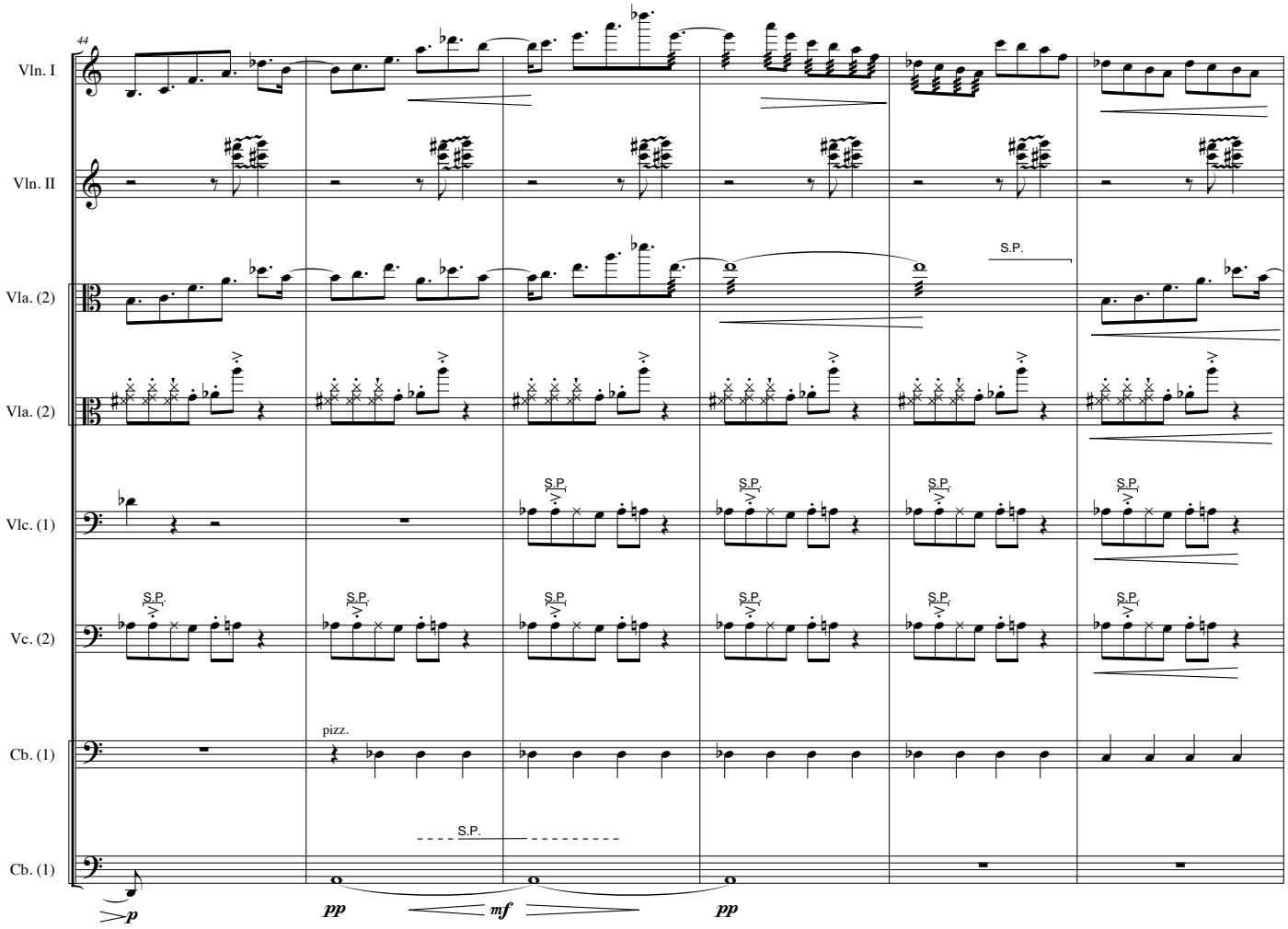
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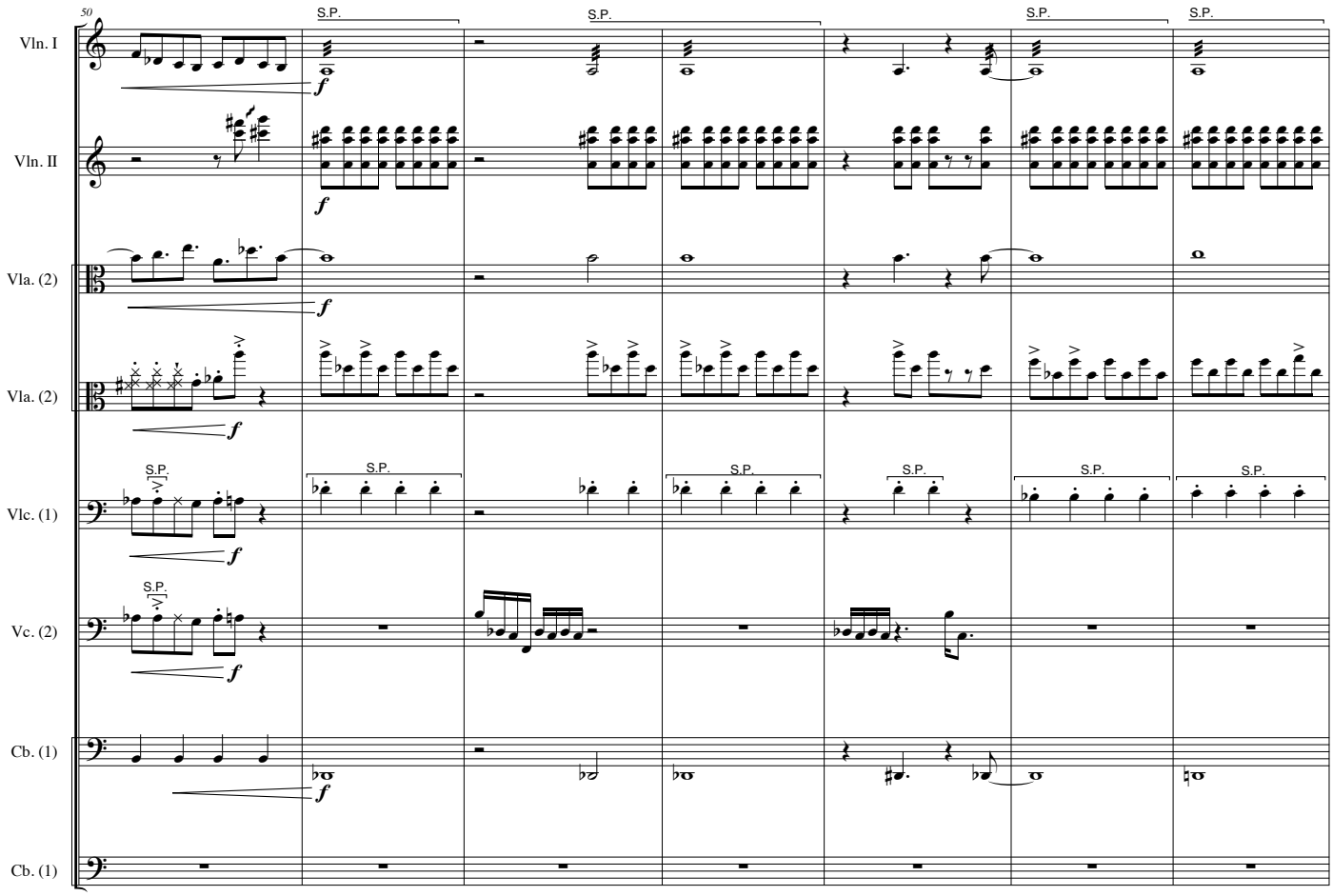
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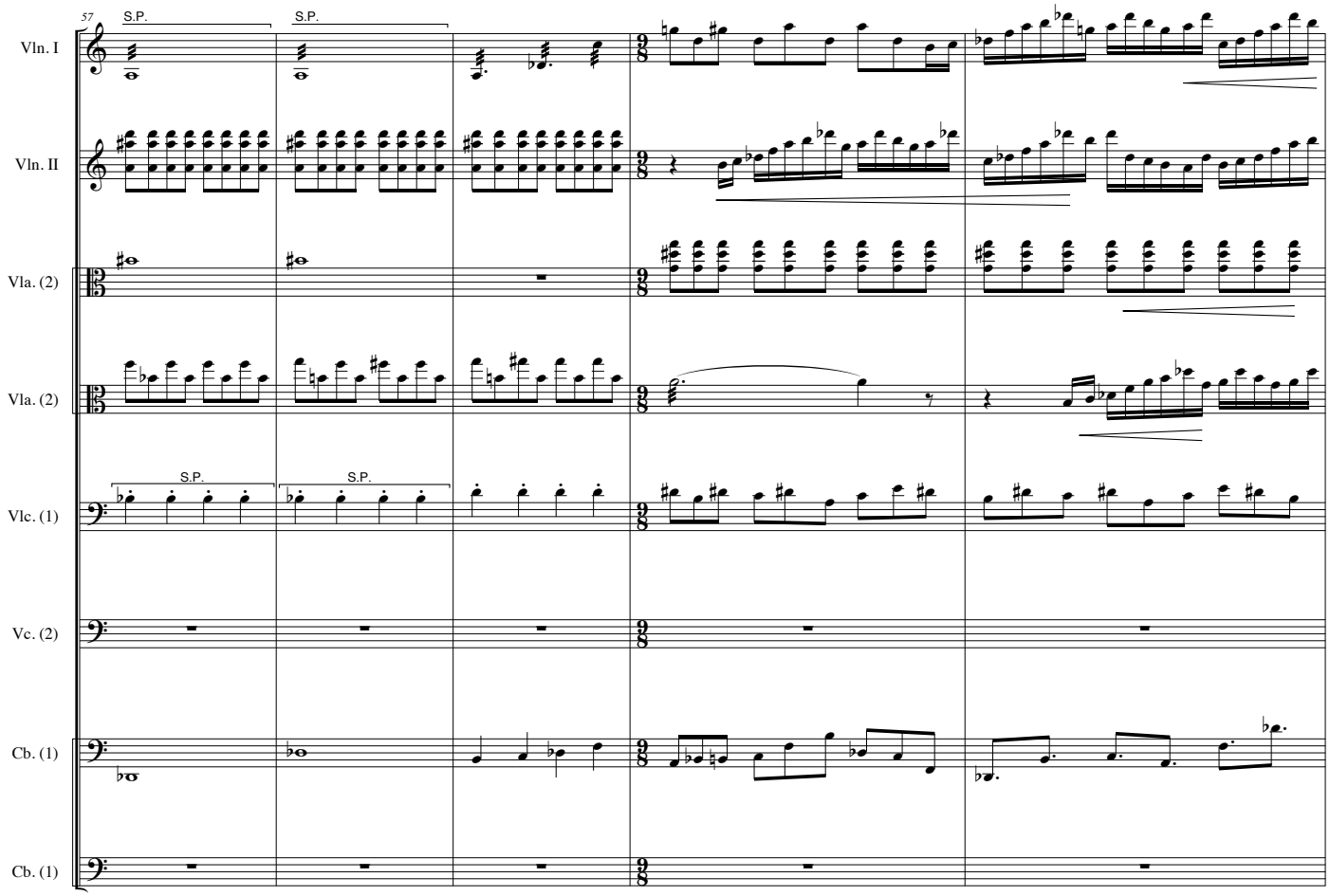
Caio Pierangeli
2012

Ultimum Spiritum - For String Orchestra

Caio Pierangeli
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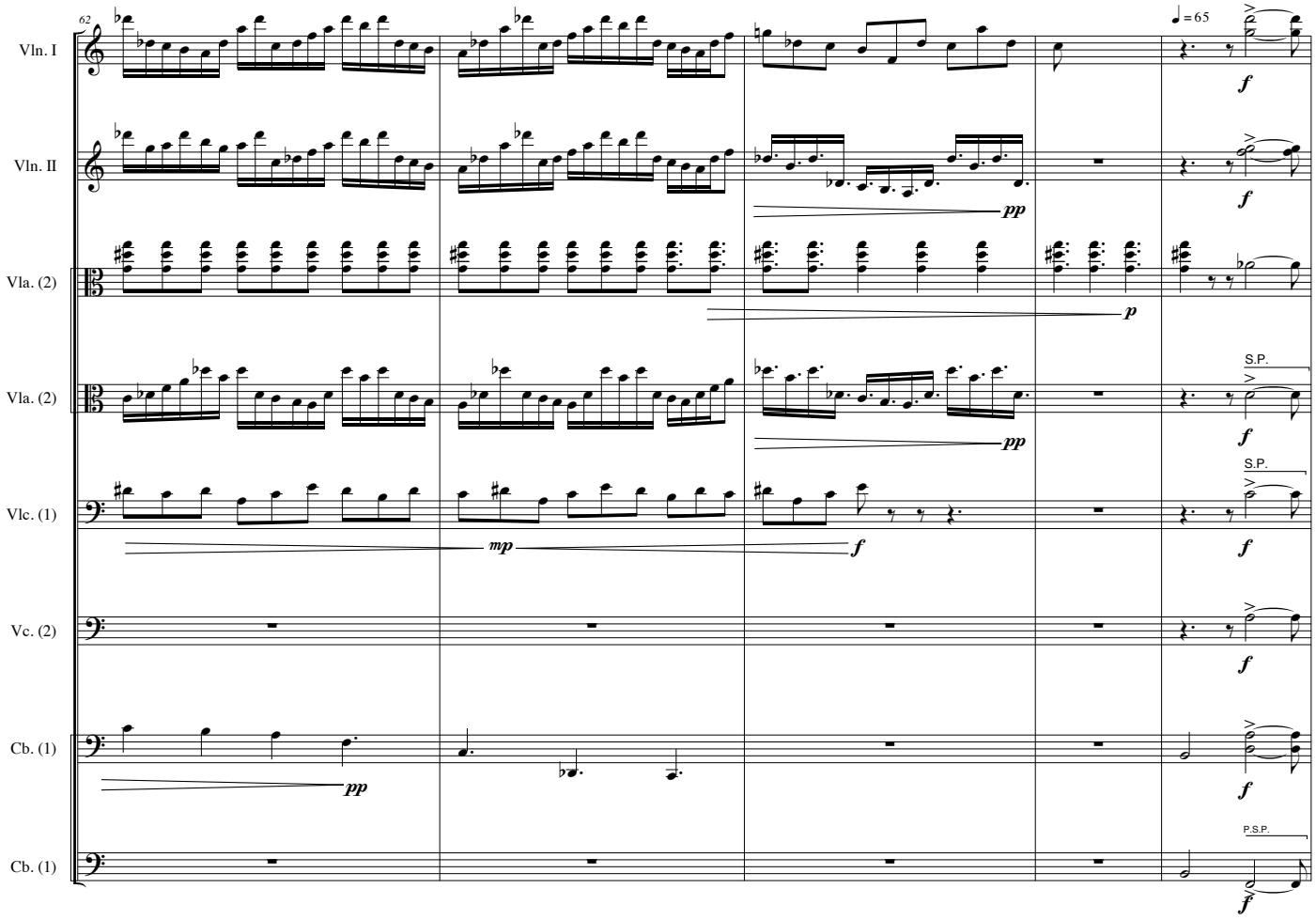
Ultimum Spiritum - For String Orchestra

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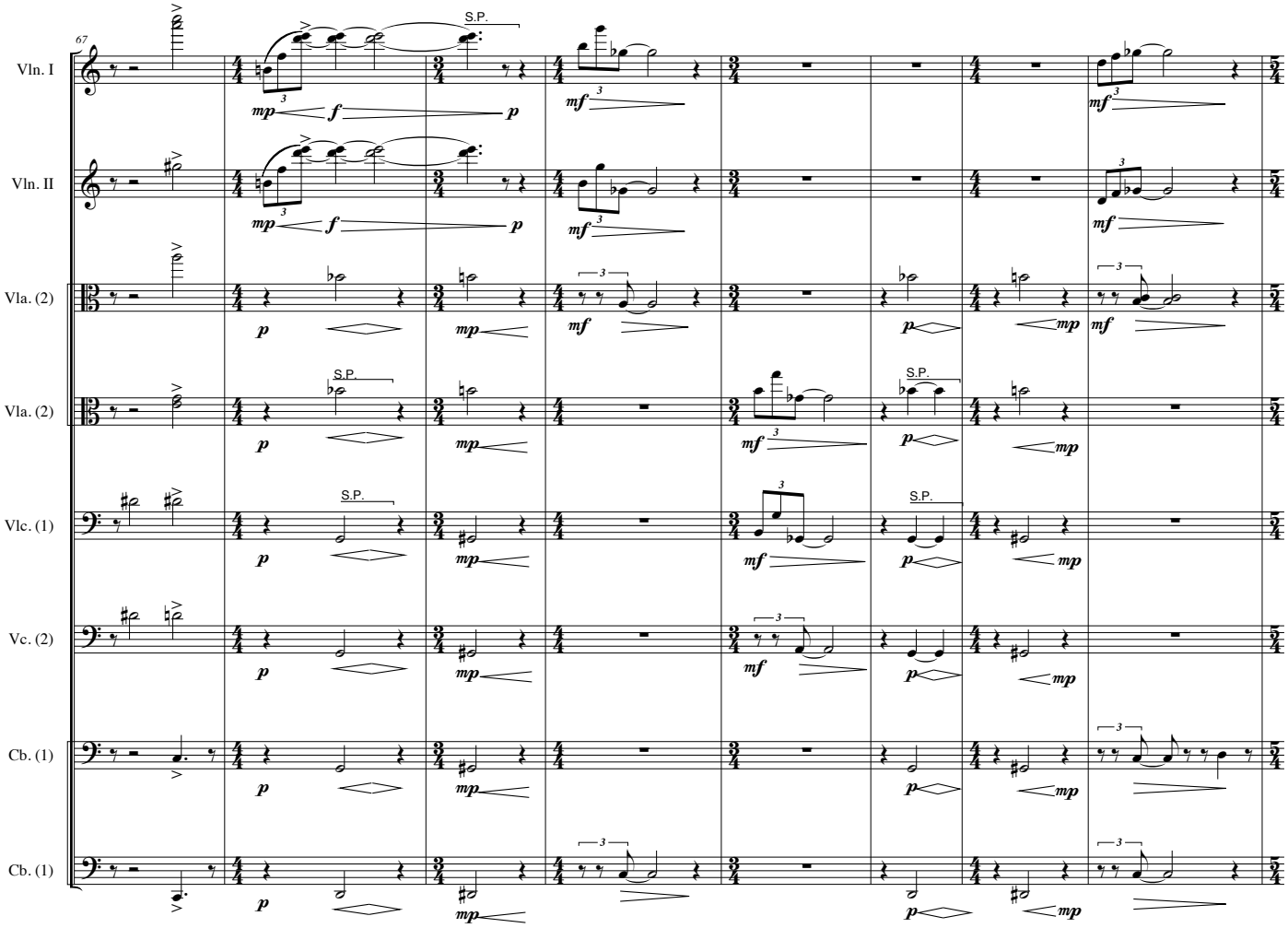
Ultimum Spiritum - For String Orchestra

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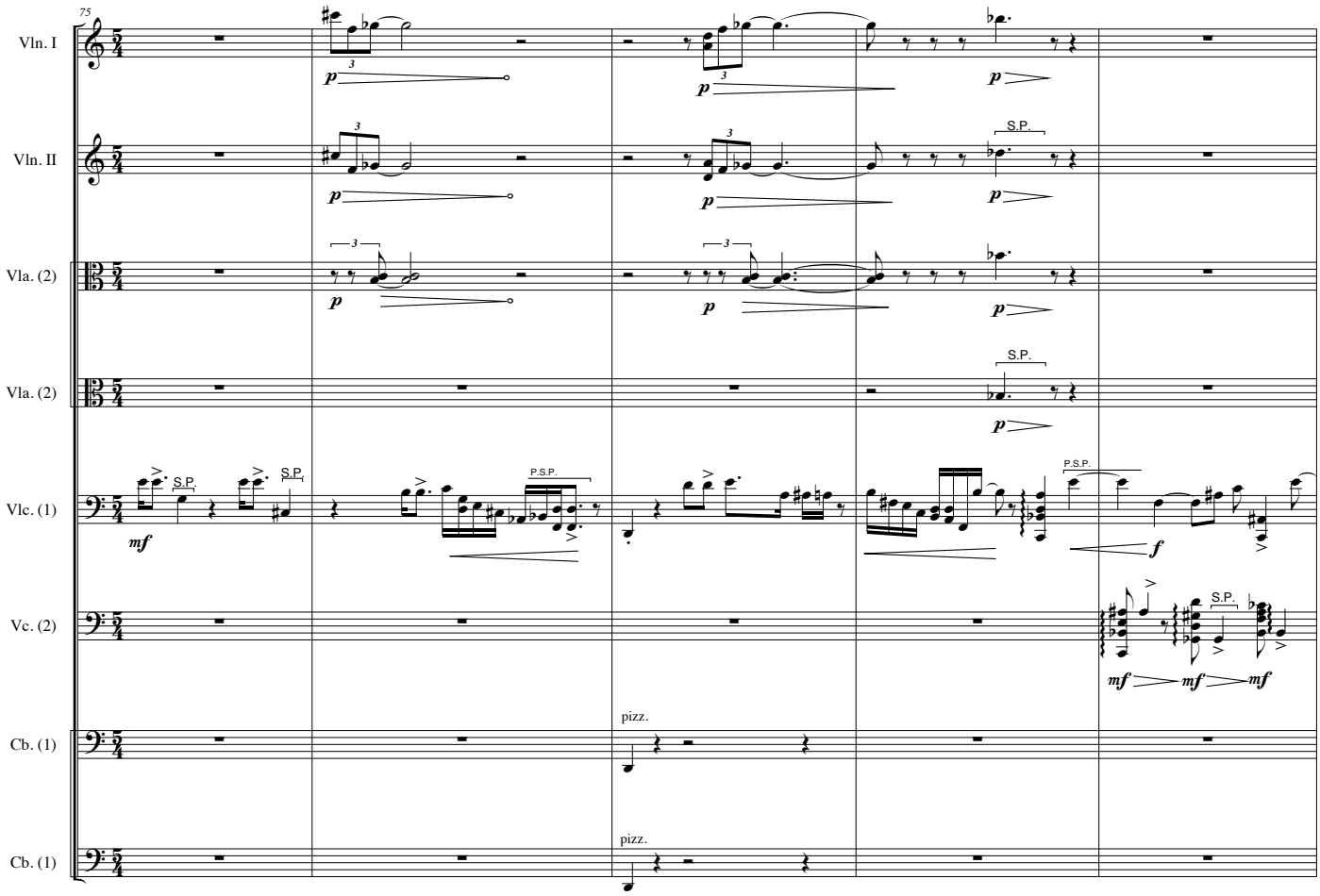
Ultimum Spiritum - For String Orchestra

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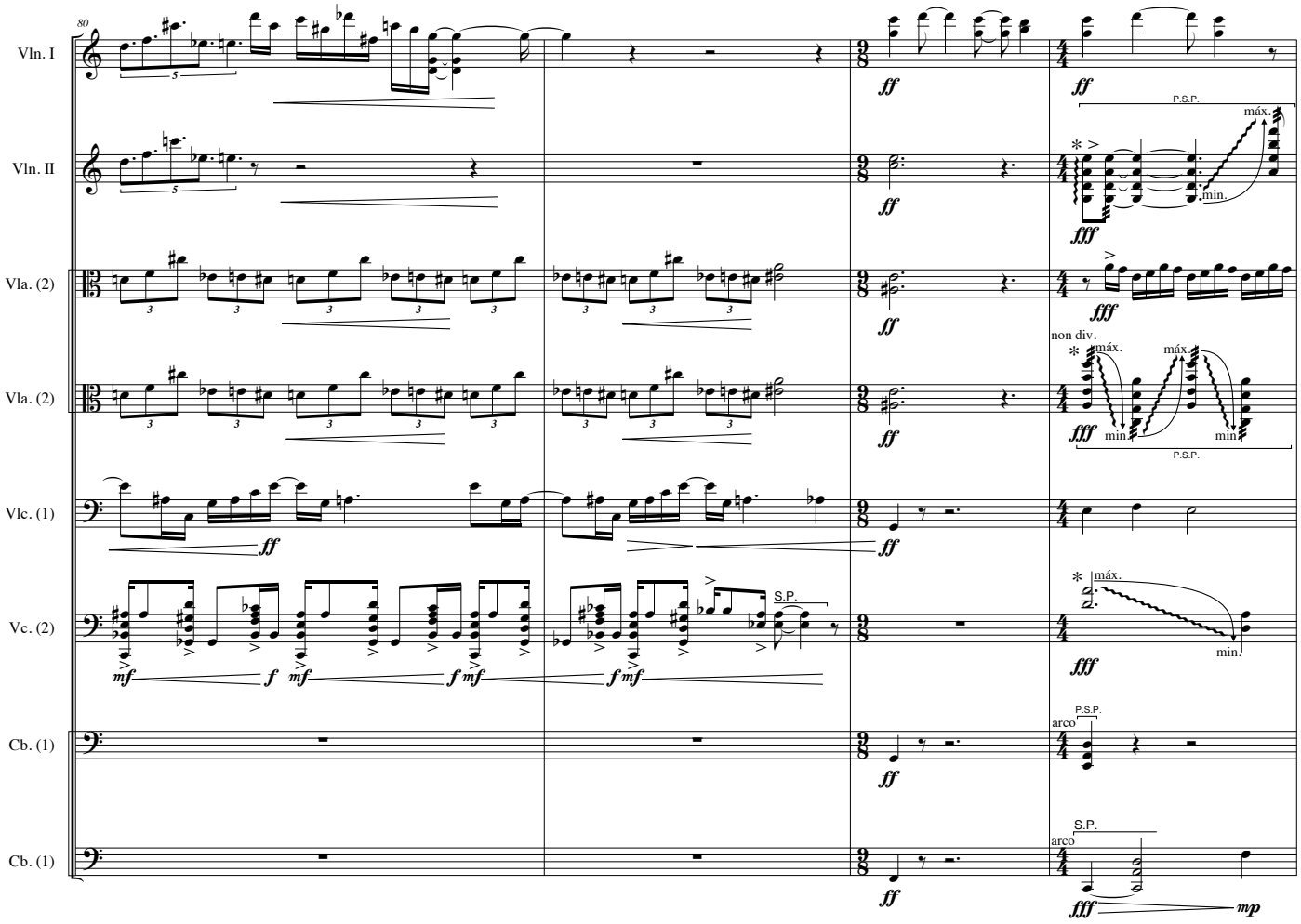
Ultimum Spiritum - For String Orchestra

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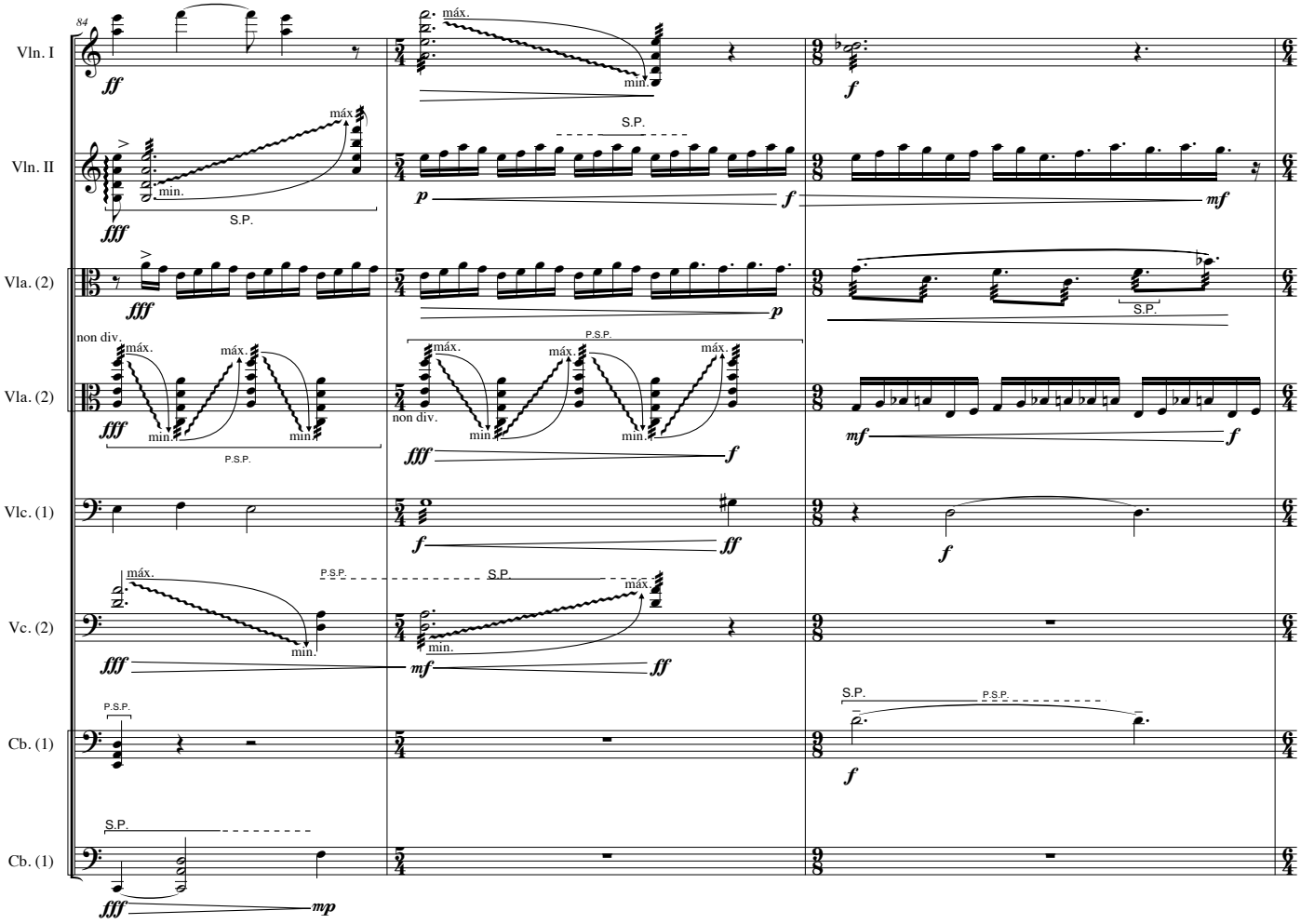
Ultimum Spiritum - For String Orchestra

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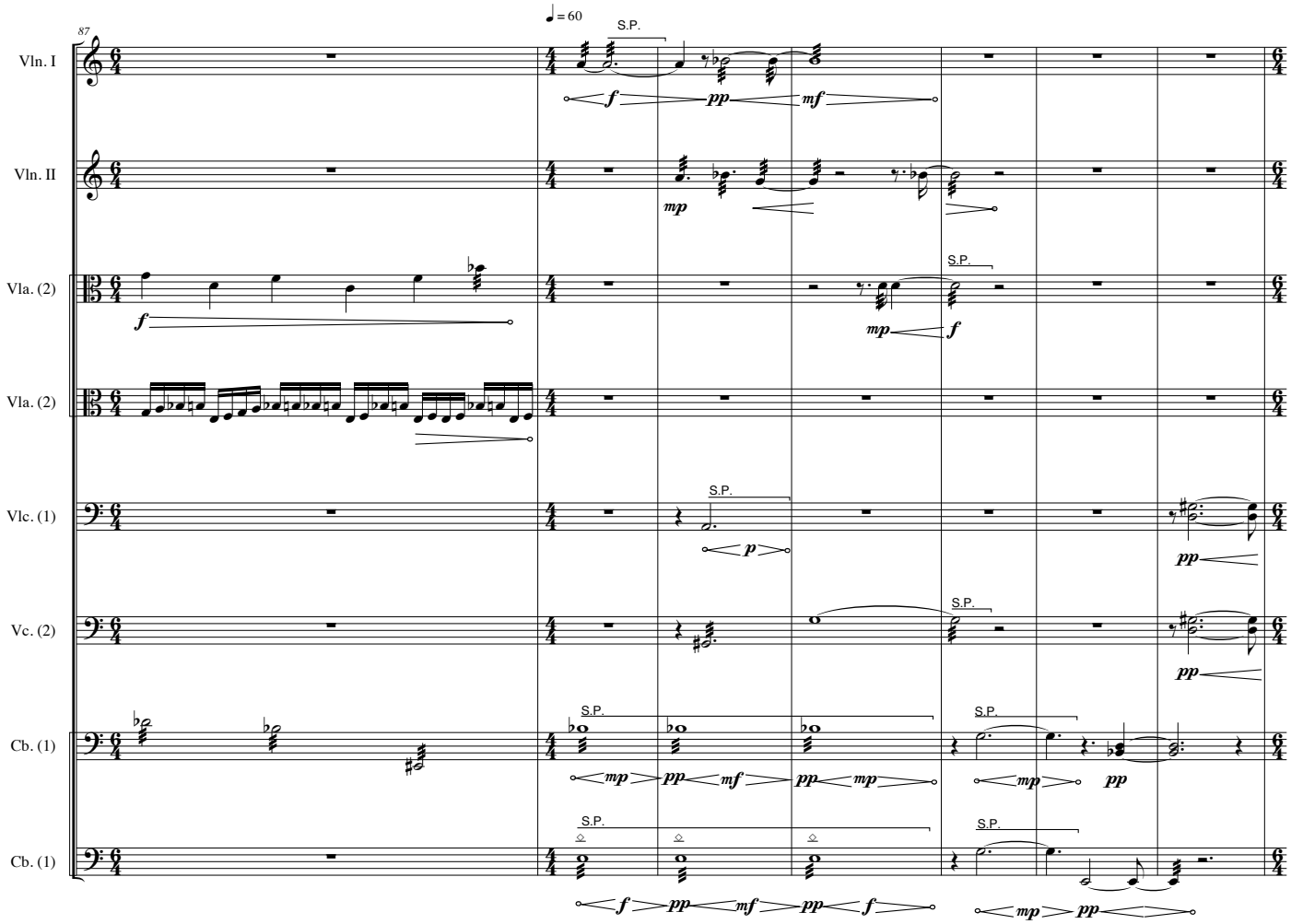
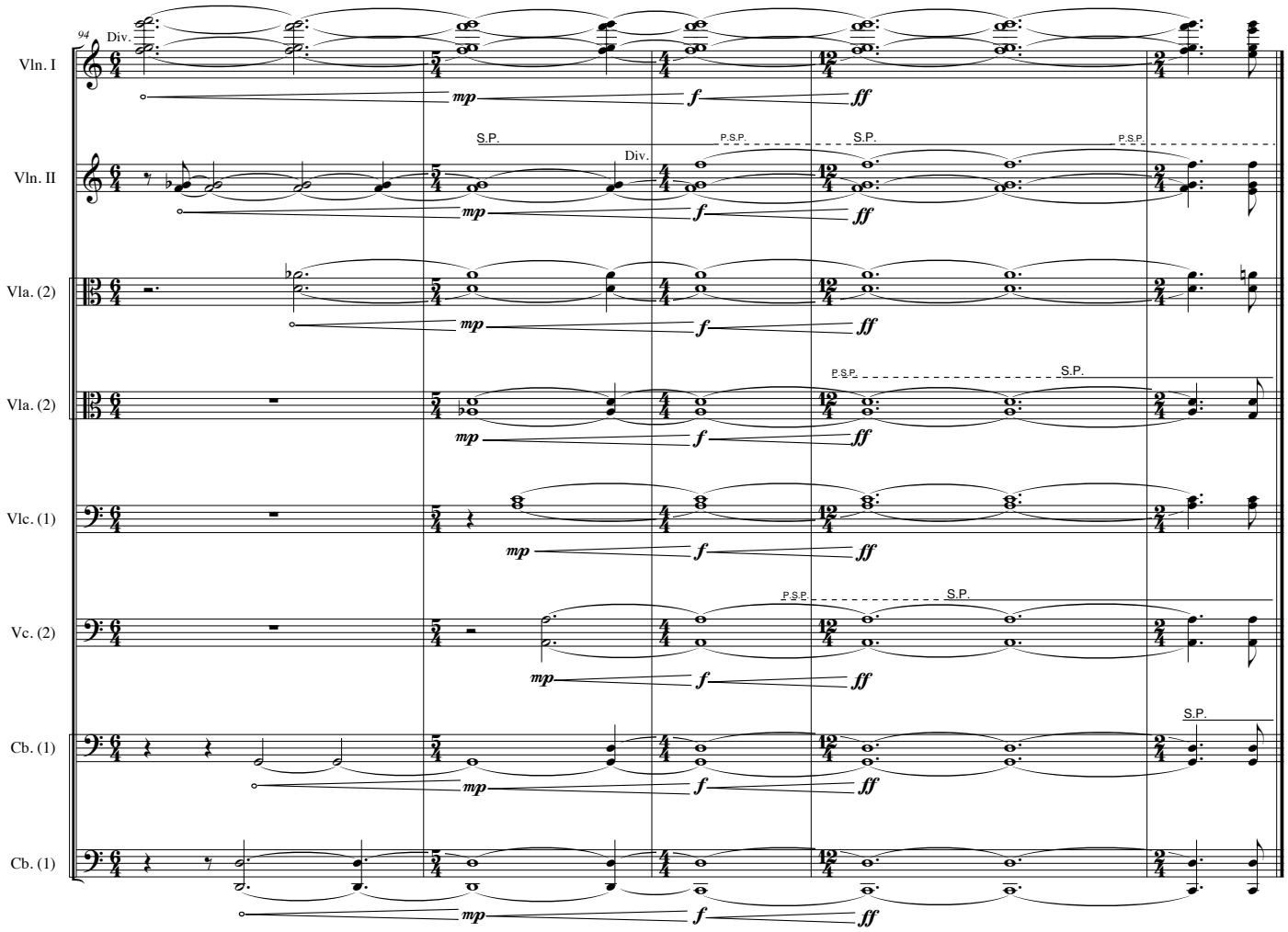
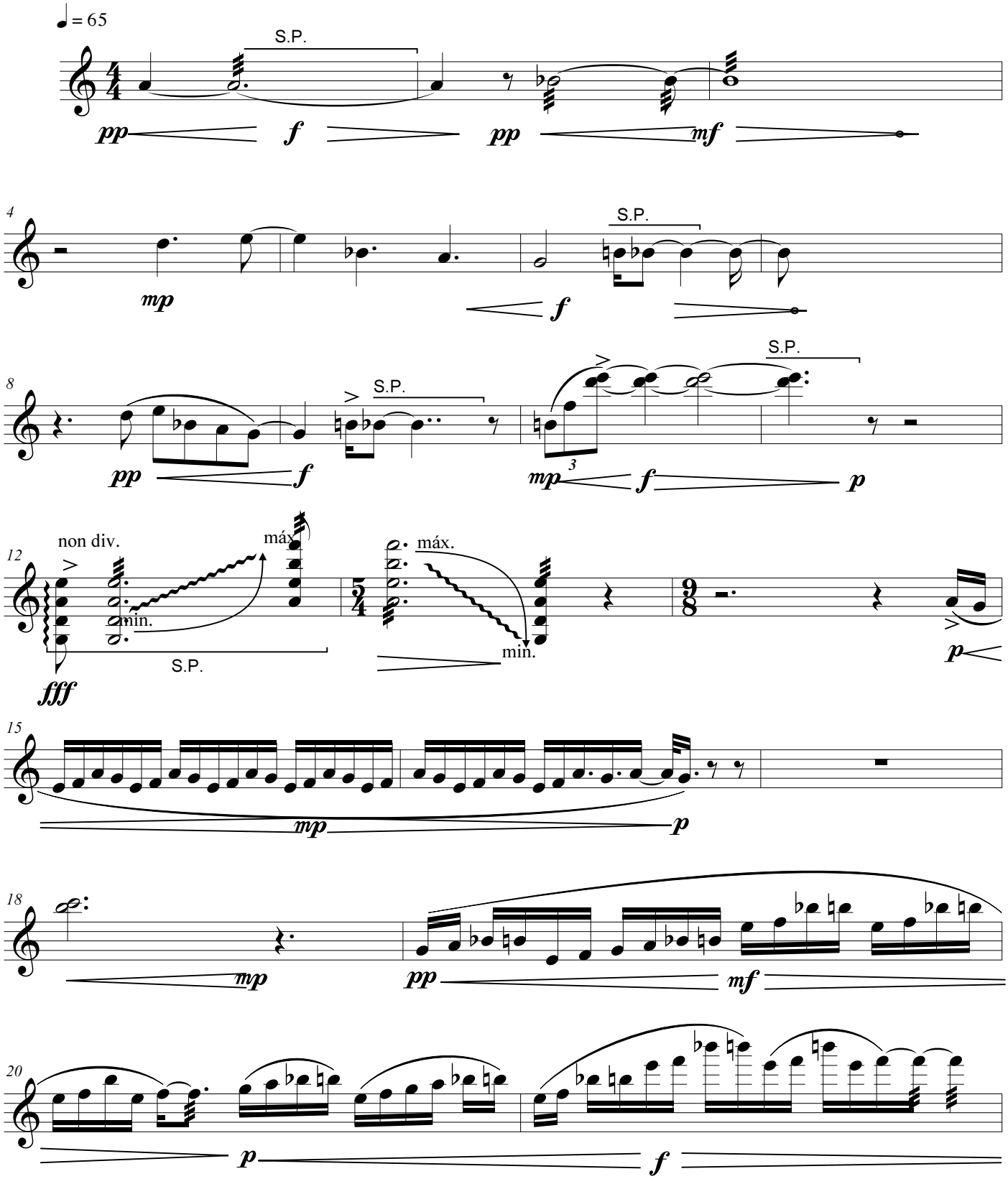

Ultimum Spiritum - For String Orchestra

Caio Pierangeli
2012



Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

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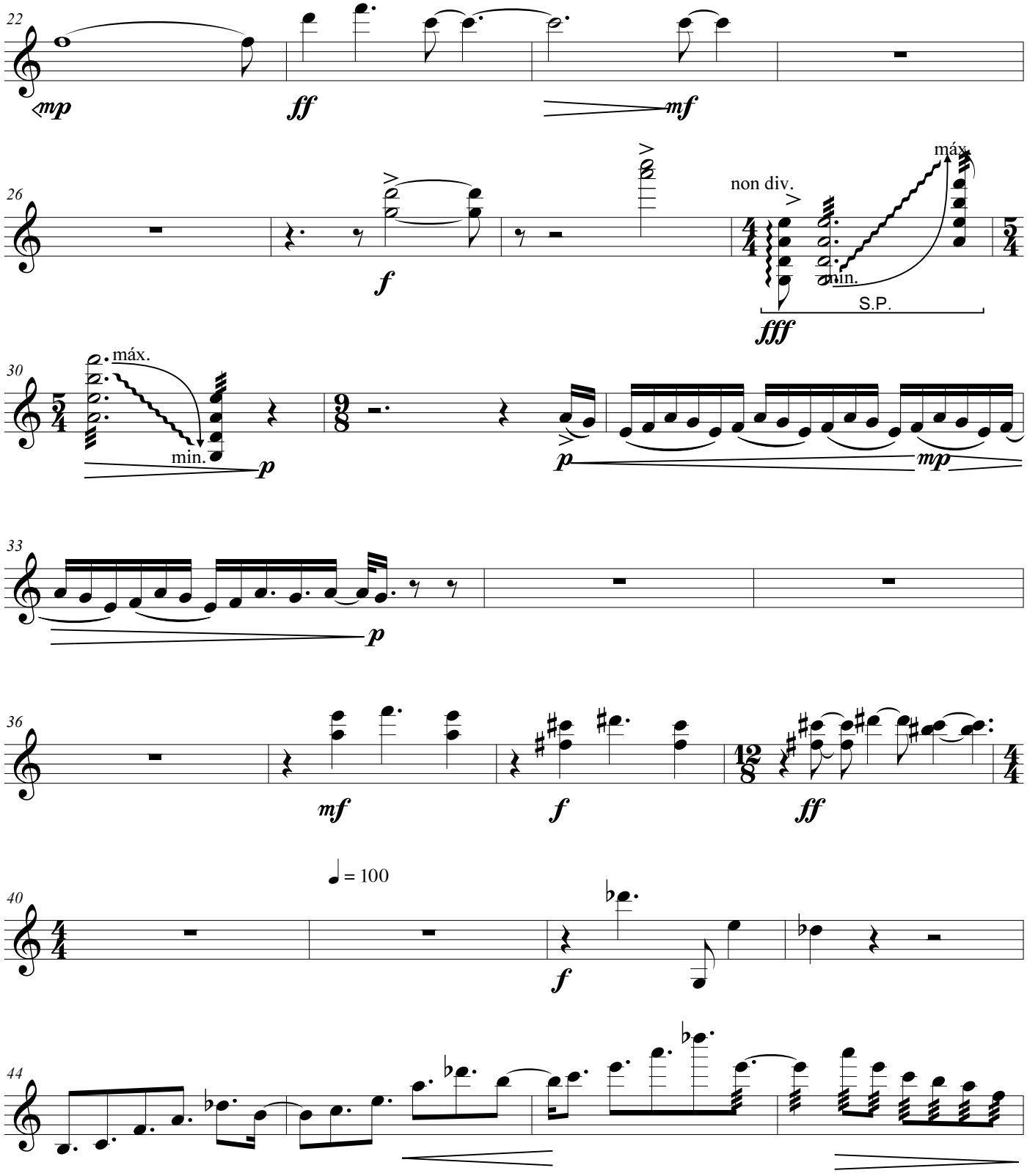
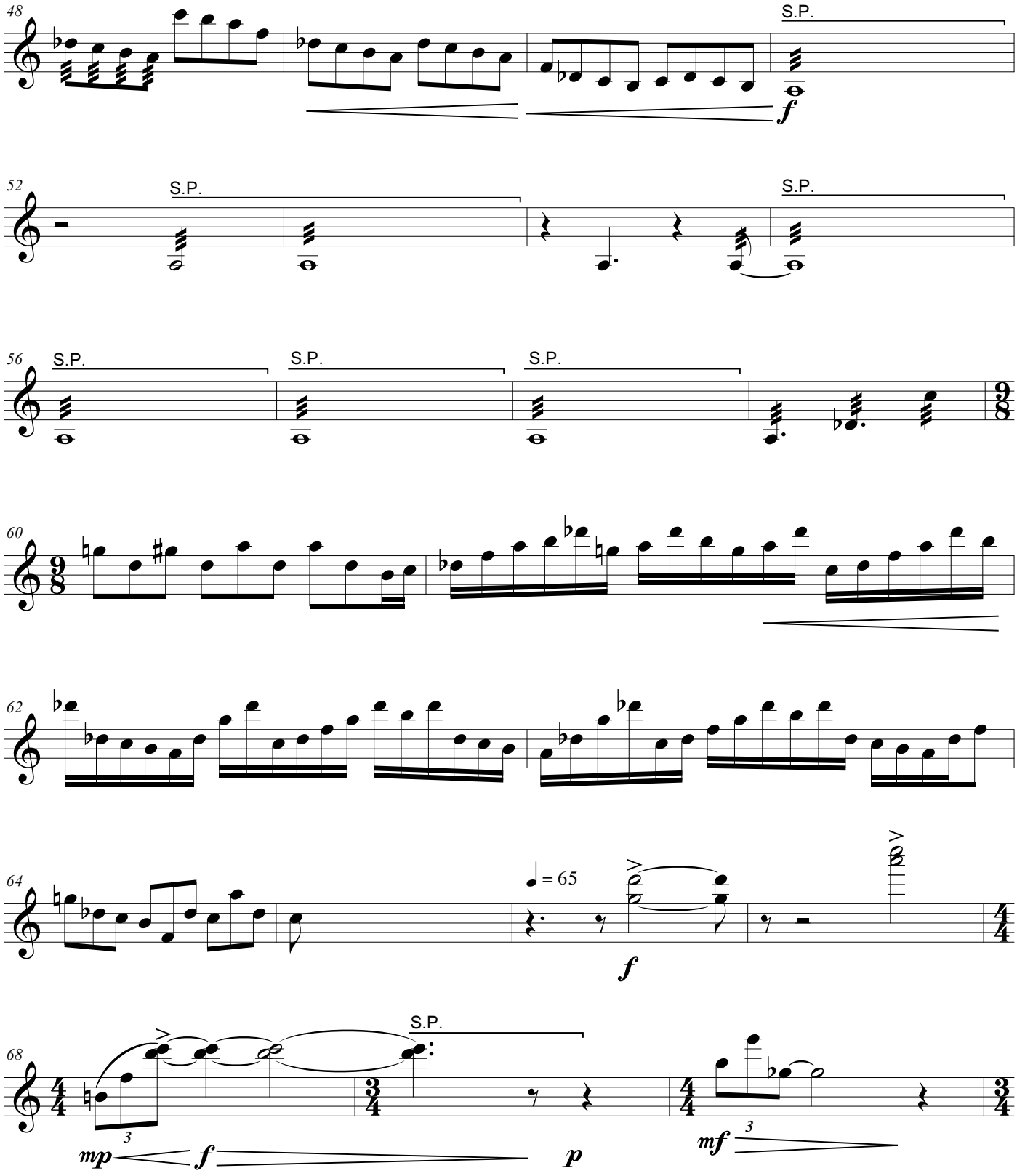
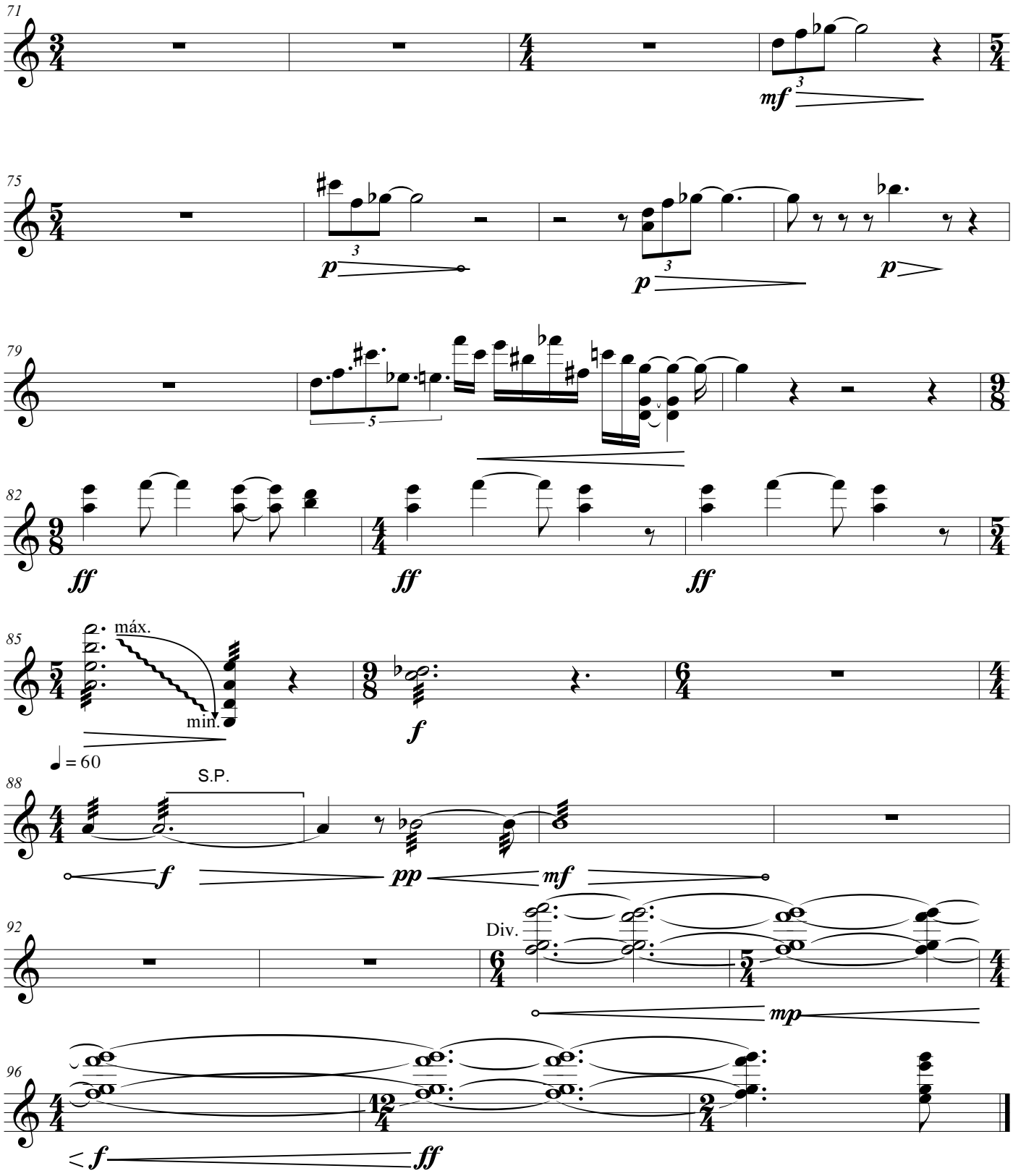
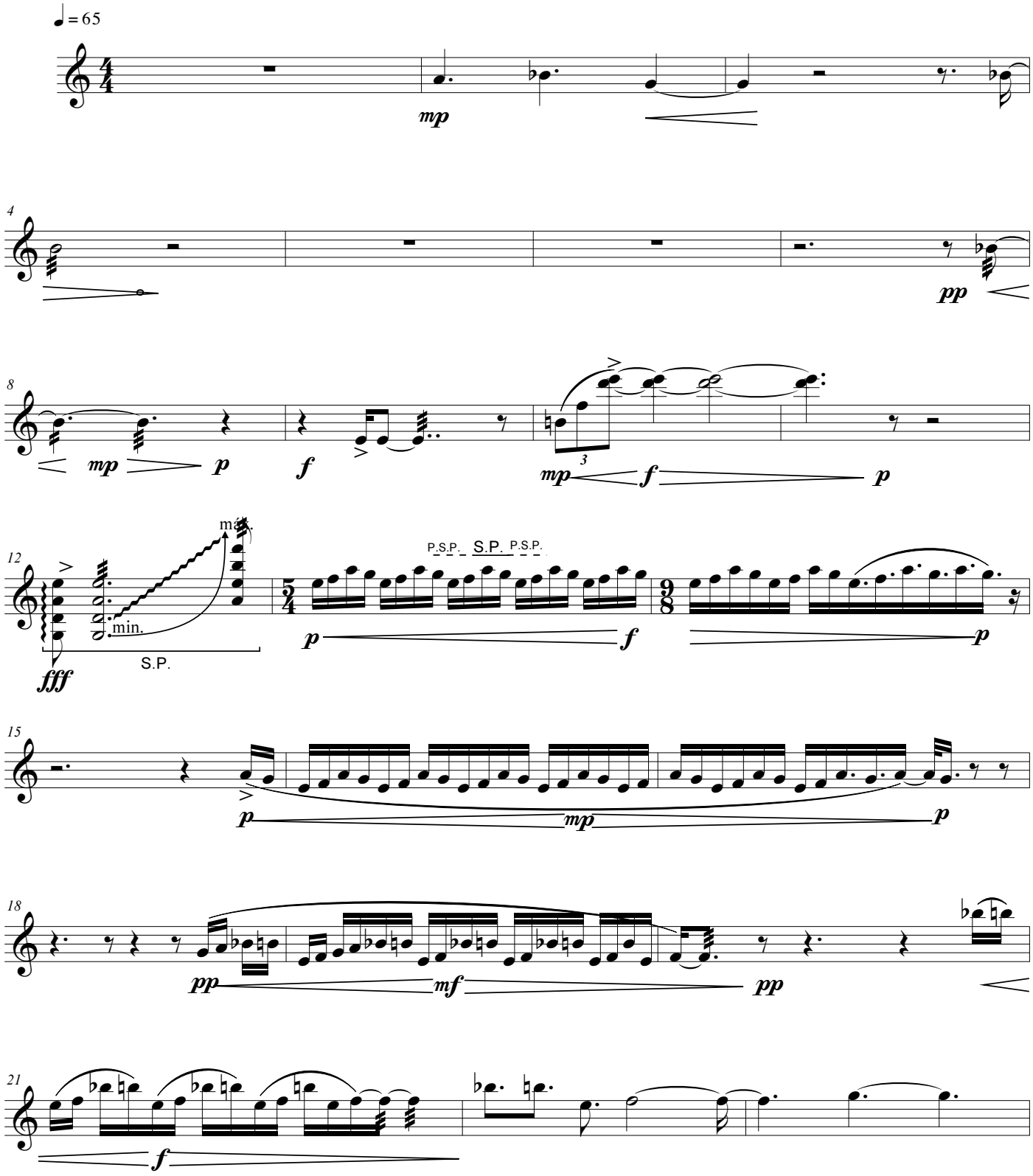

48
S.P.
f
52
S.P.
S.P.
56
S.P.
S.P.
S.P.
9/8
60
9/8
62
64
♩ = 65
f
4/4
68
4/4
3/4
S.P.
mp
f
p
4/4
3/4
mf

Ultimum Spiritum - para orquestra de cordas

Caio Pierangeli - 2014

Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

Ultimum Spiritum - para orquestra de cordas

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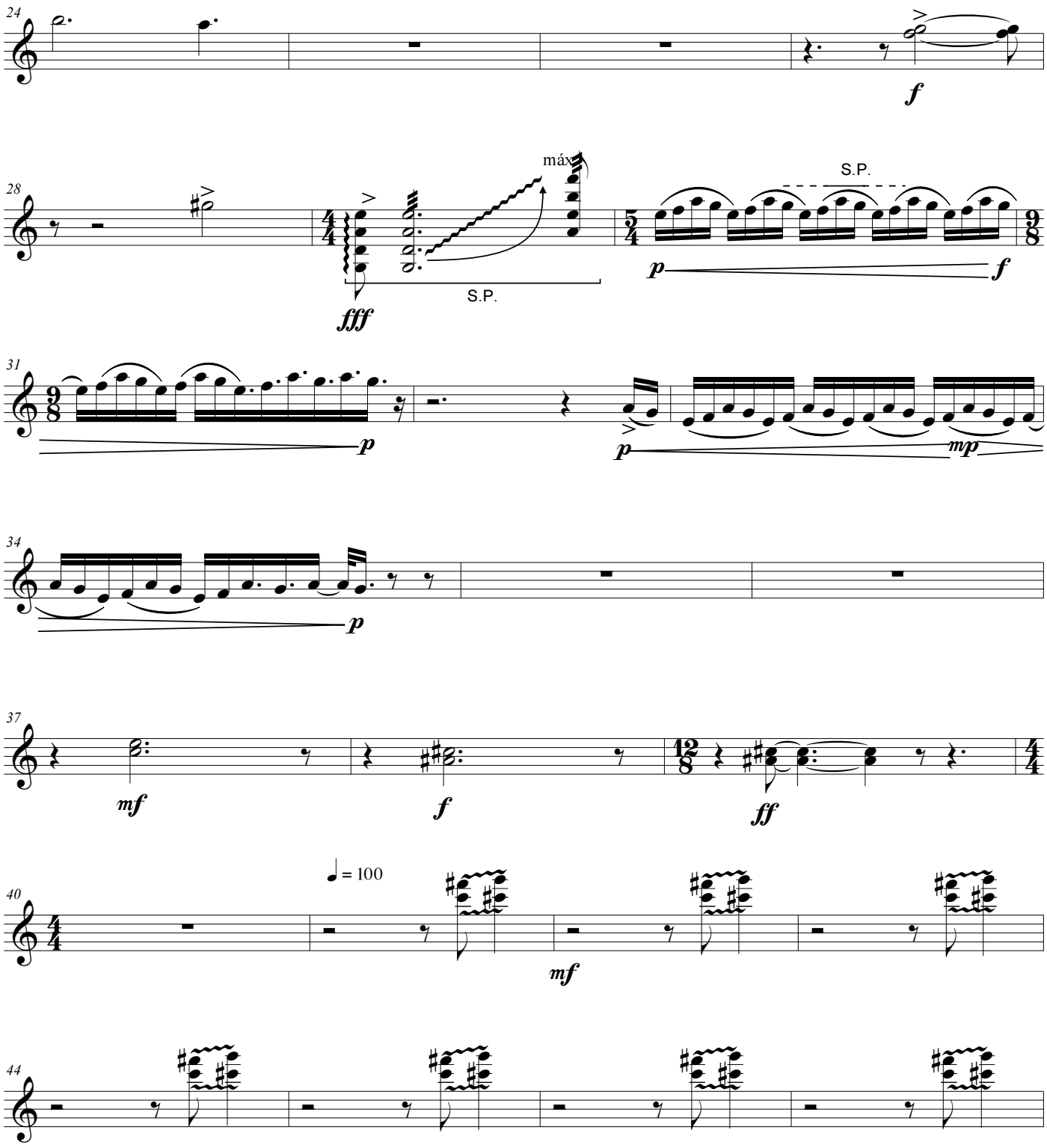
Ultimum Spiritum - para orquestra de cordas

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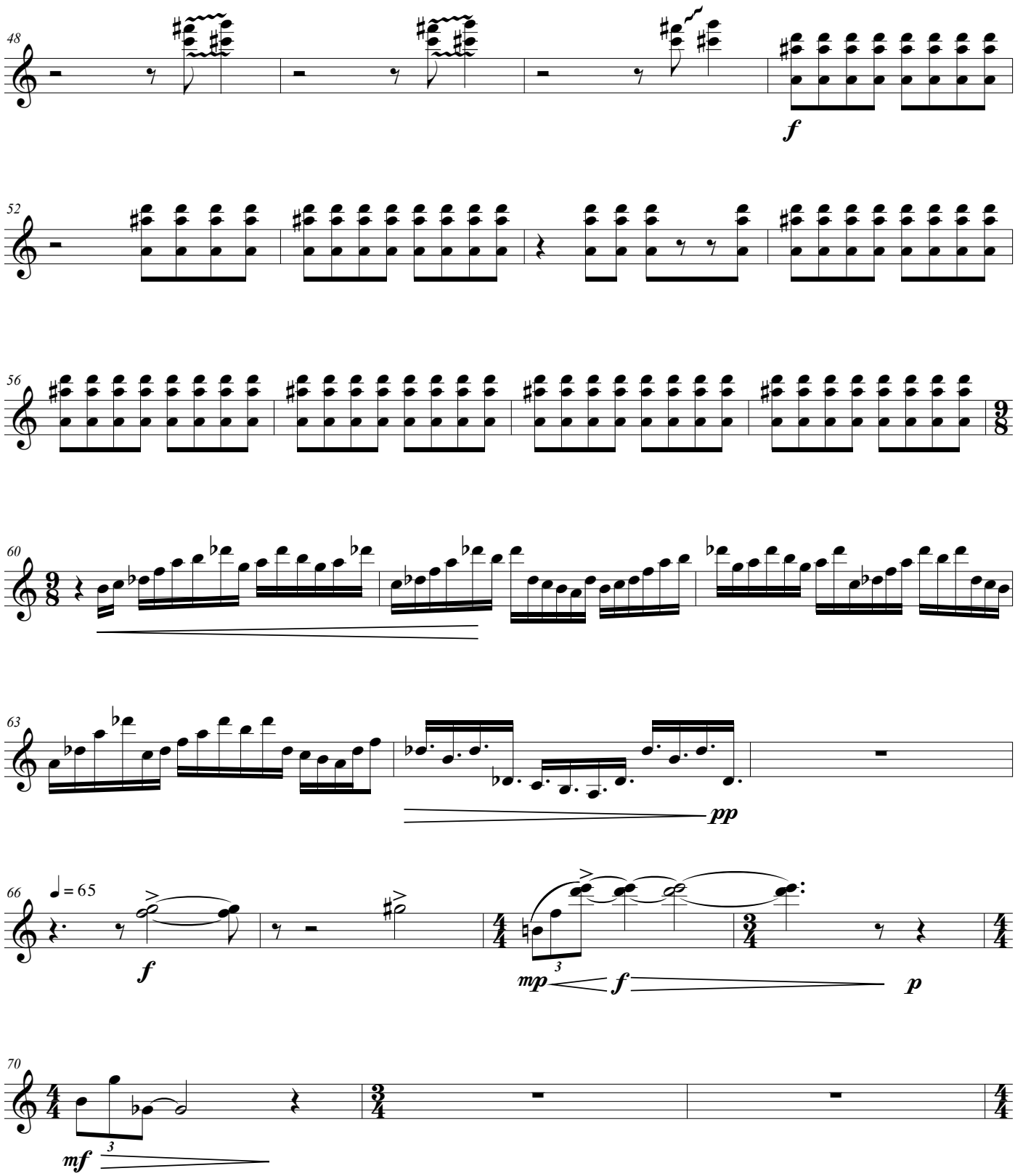
Ultimum Spiritum - para orquestra de cordas

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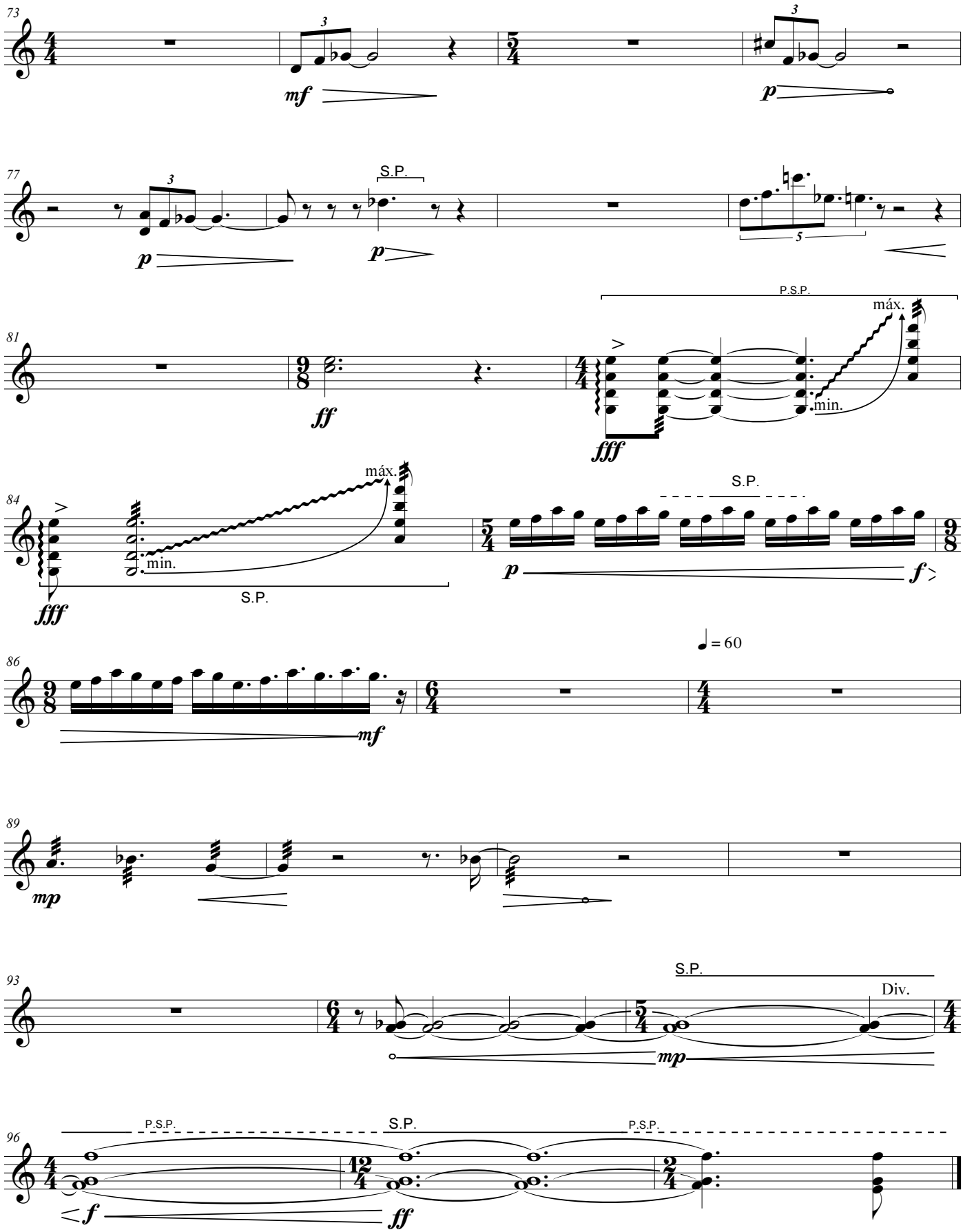
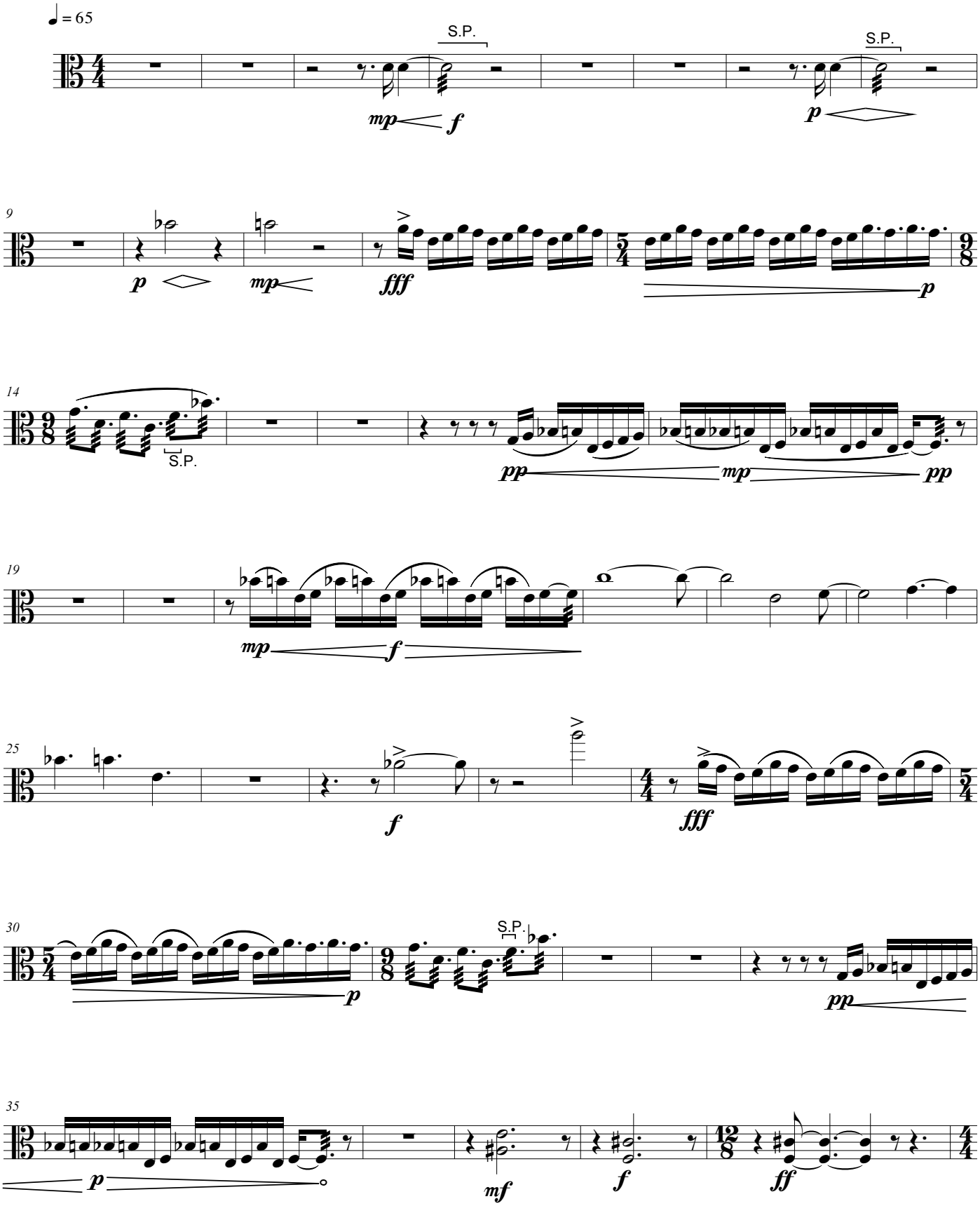

Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

Ultimum Spiritum - para orquestra de cordas

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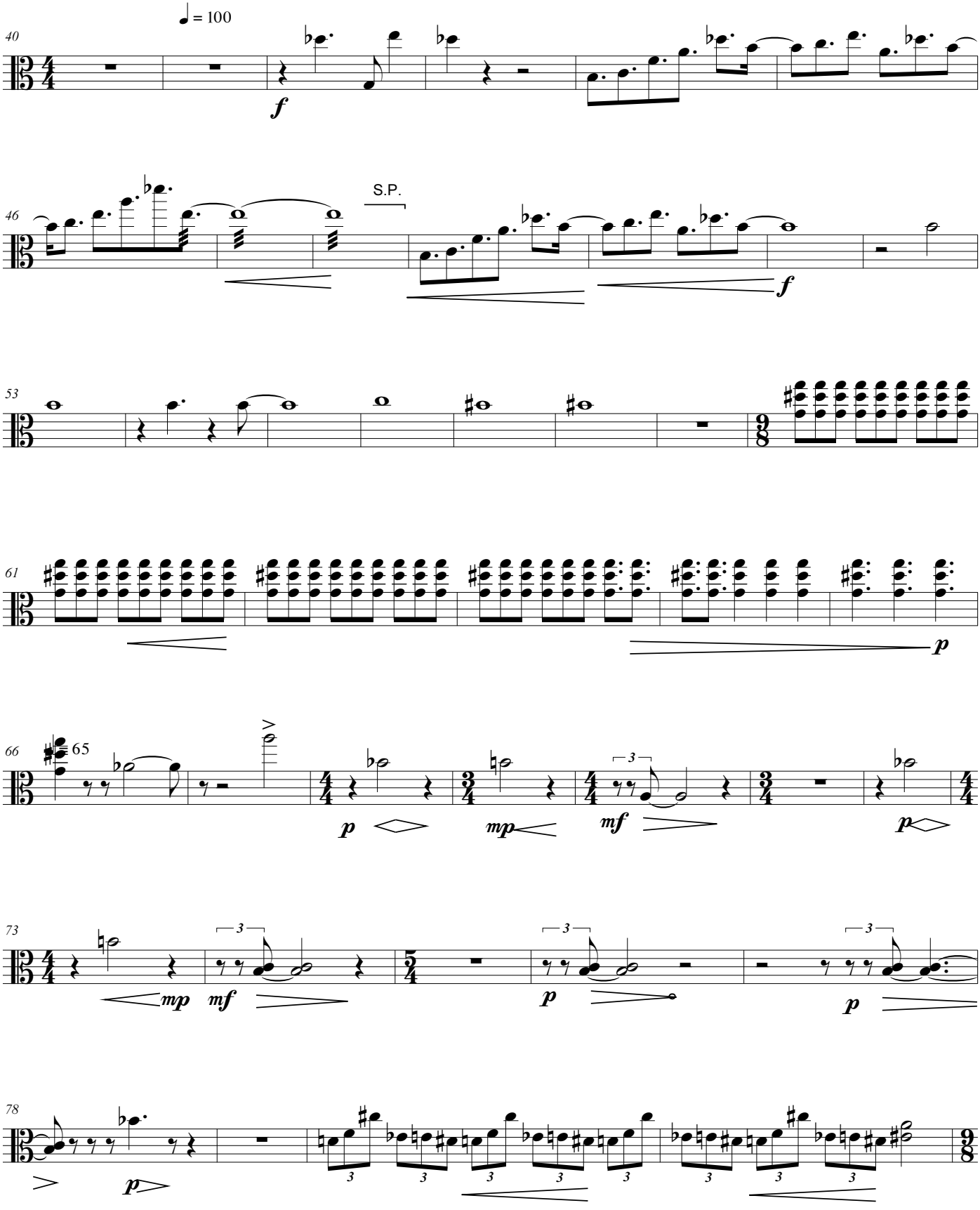
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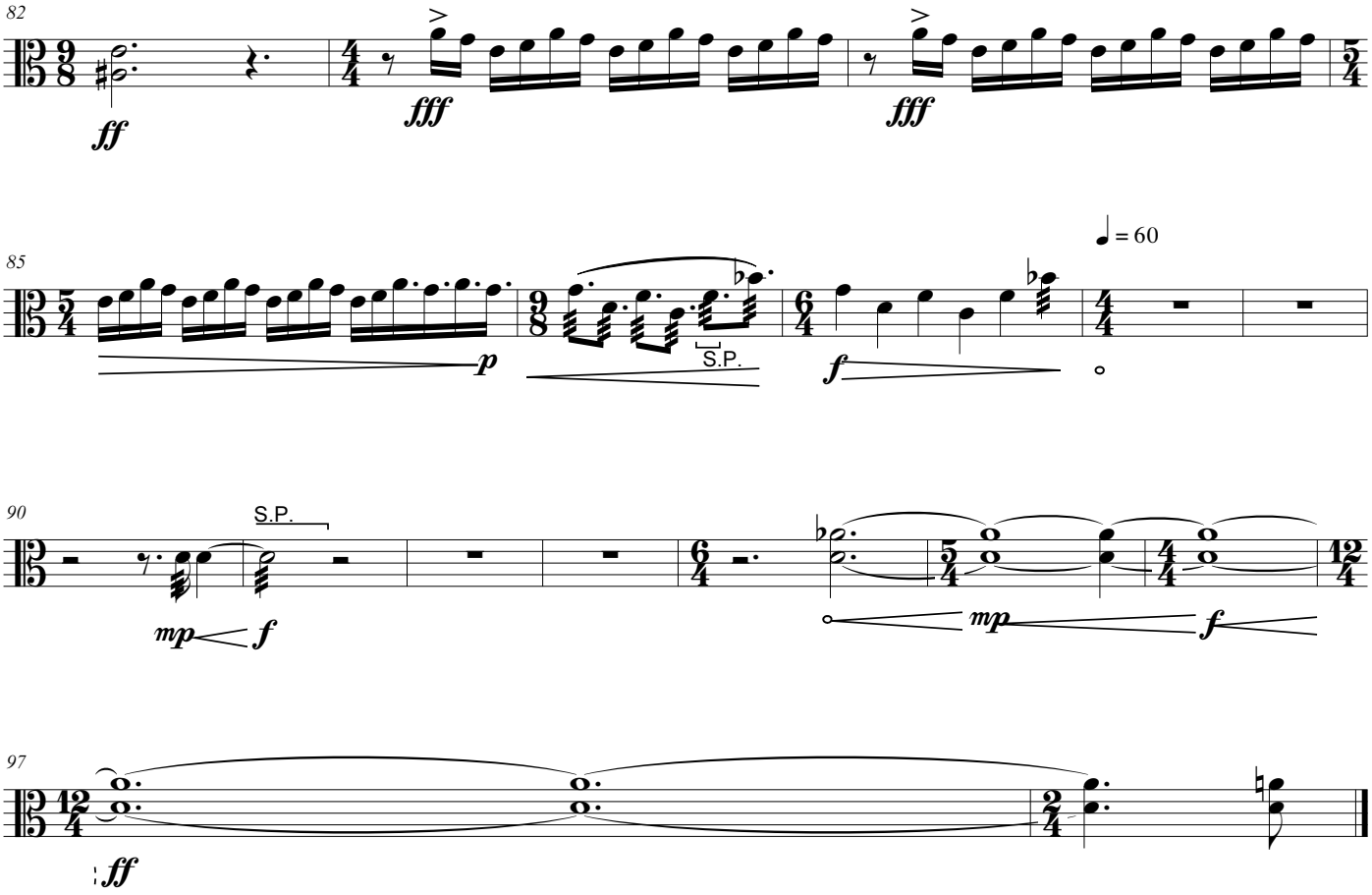
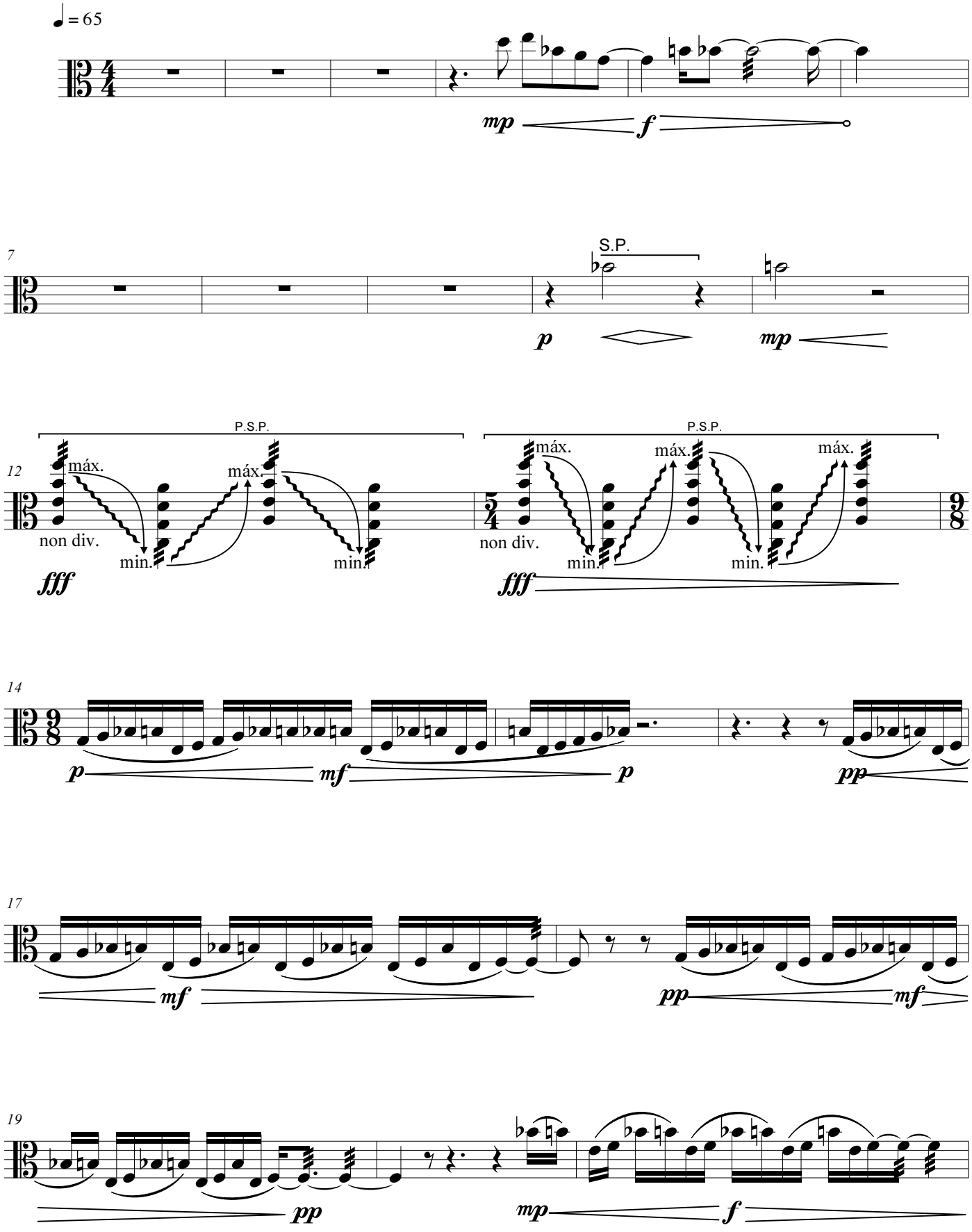

Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

Ultimum Spiritum - para orquestra de cordas

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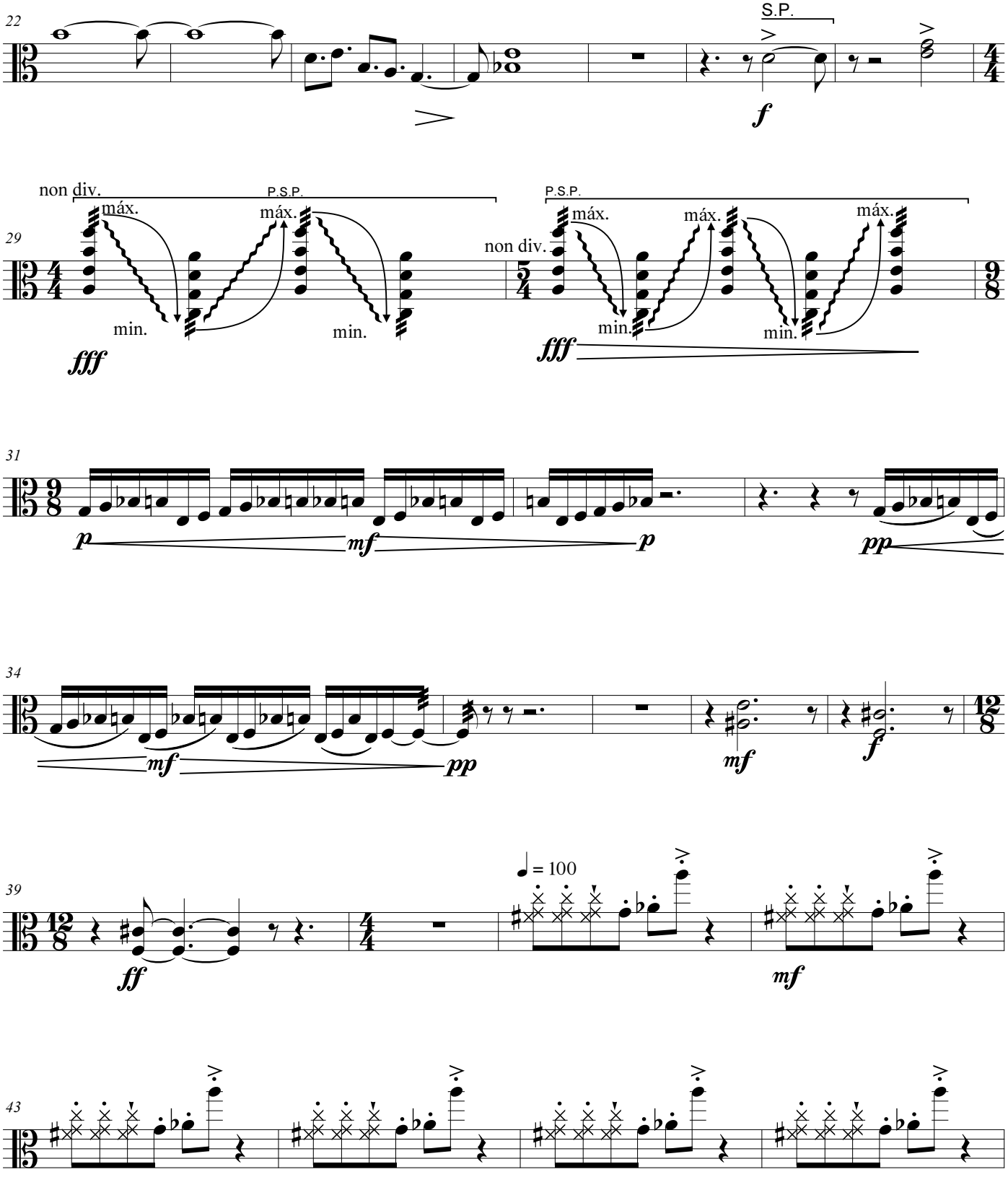
Ultimum Spiritum - para orquestra de cordas

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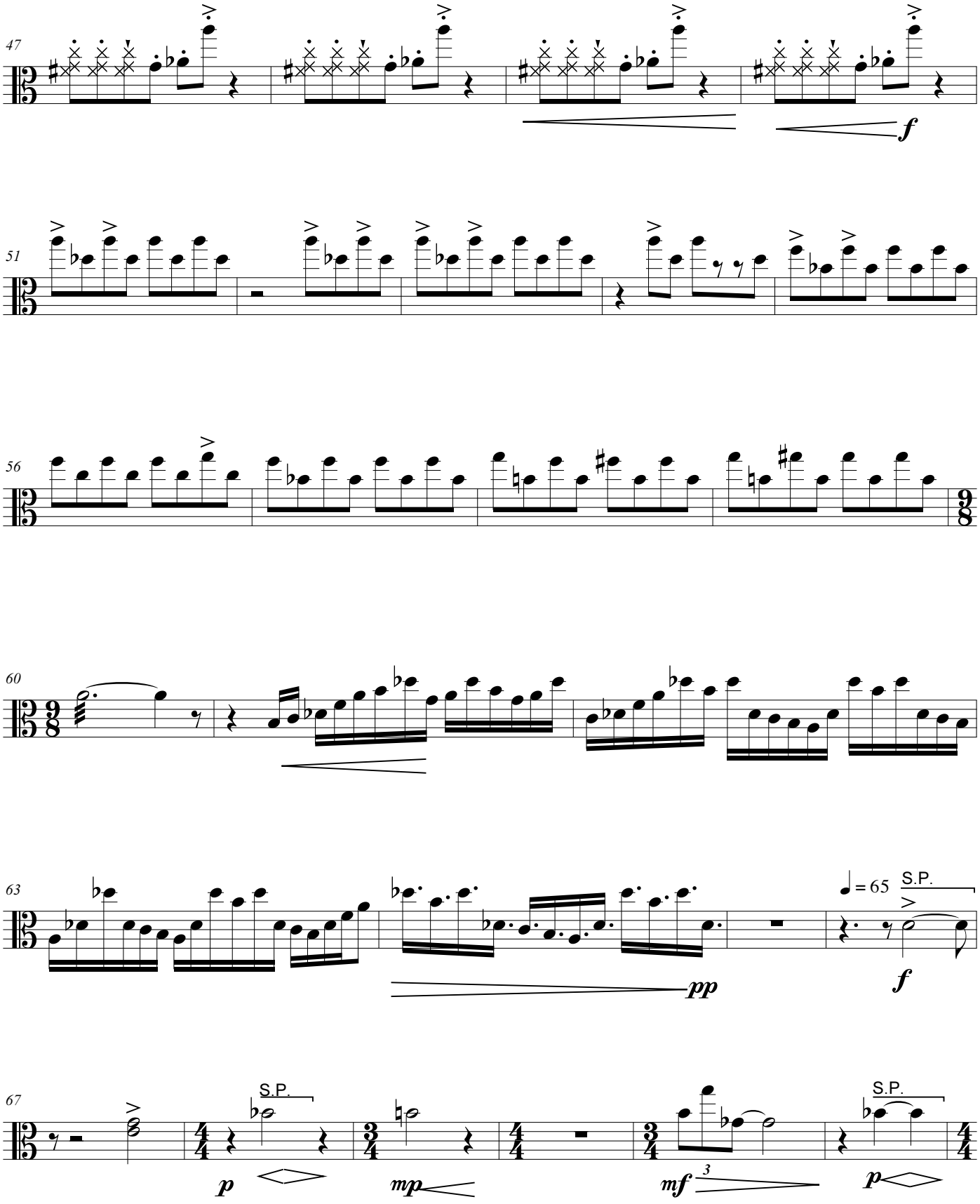
Ultimum Spiritum - para orquestra de cordas

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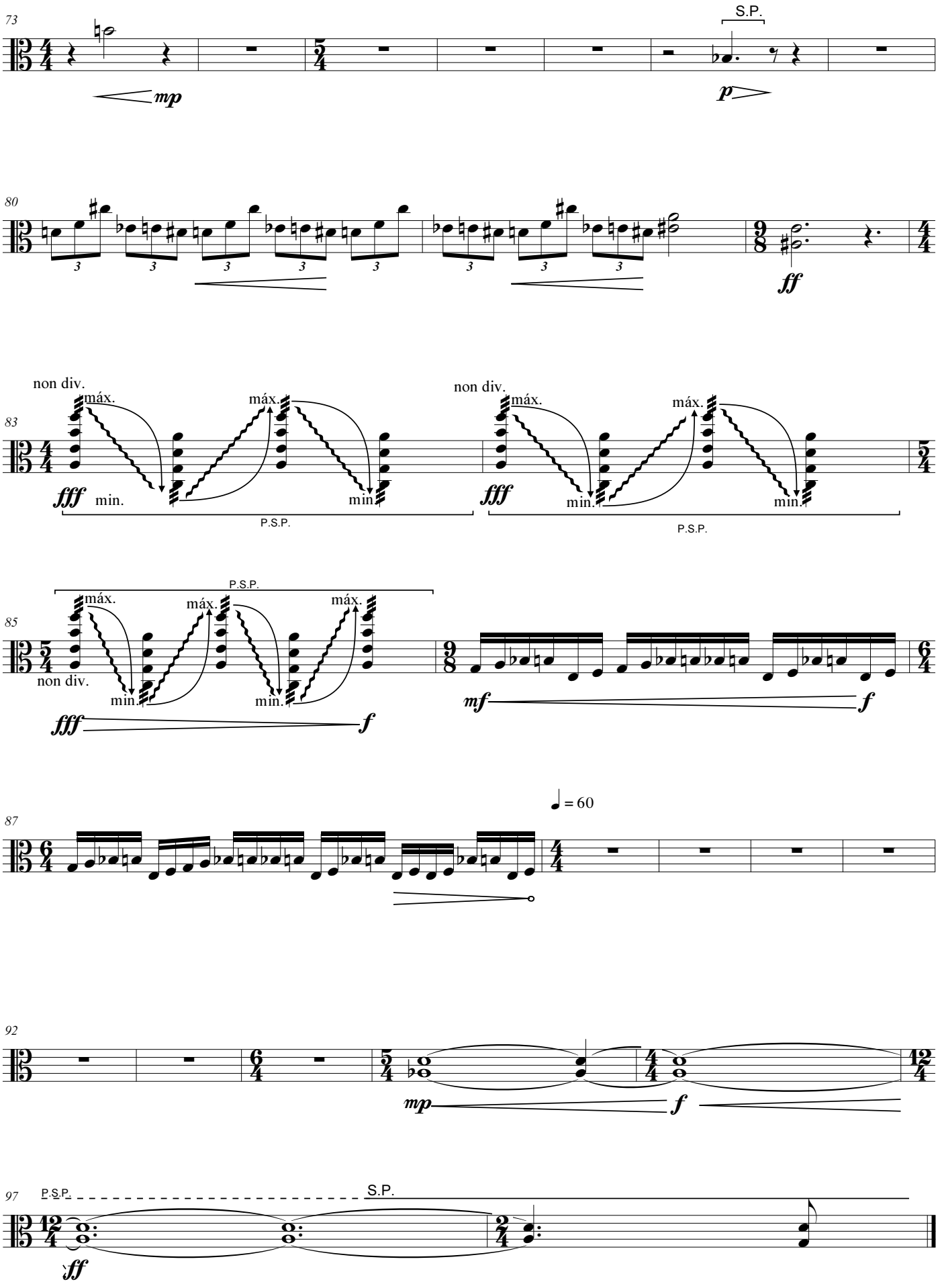
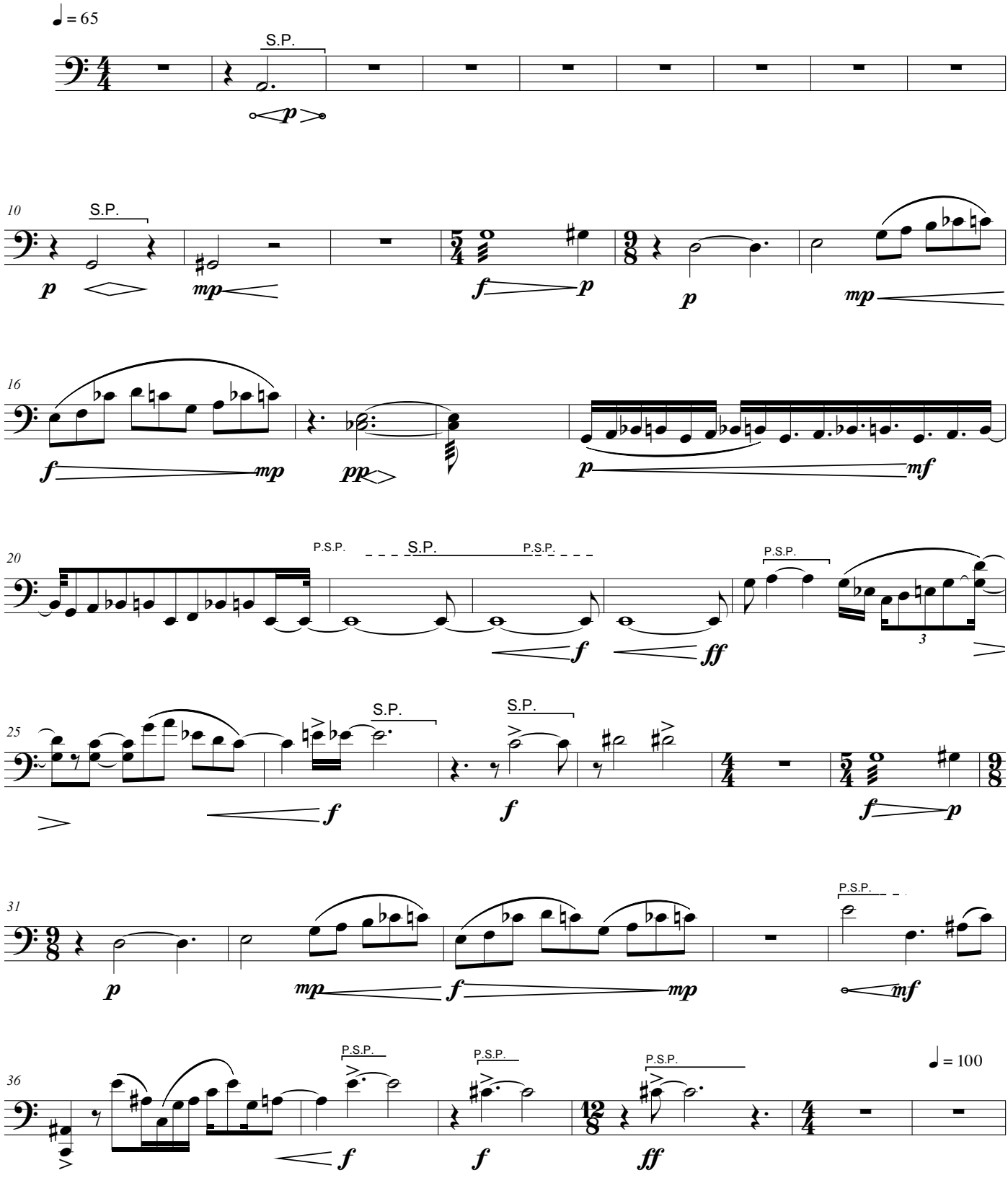

Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

Ultimum Spiritum - para orquestra de cordas

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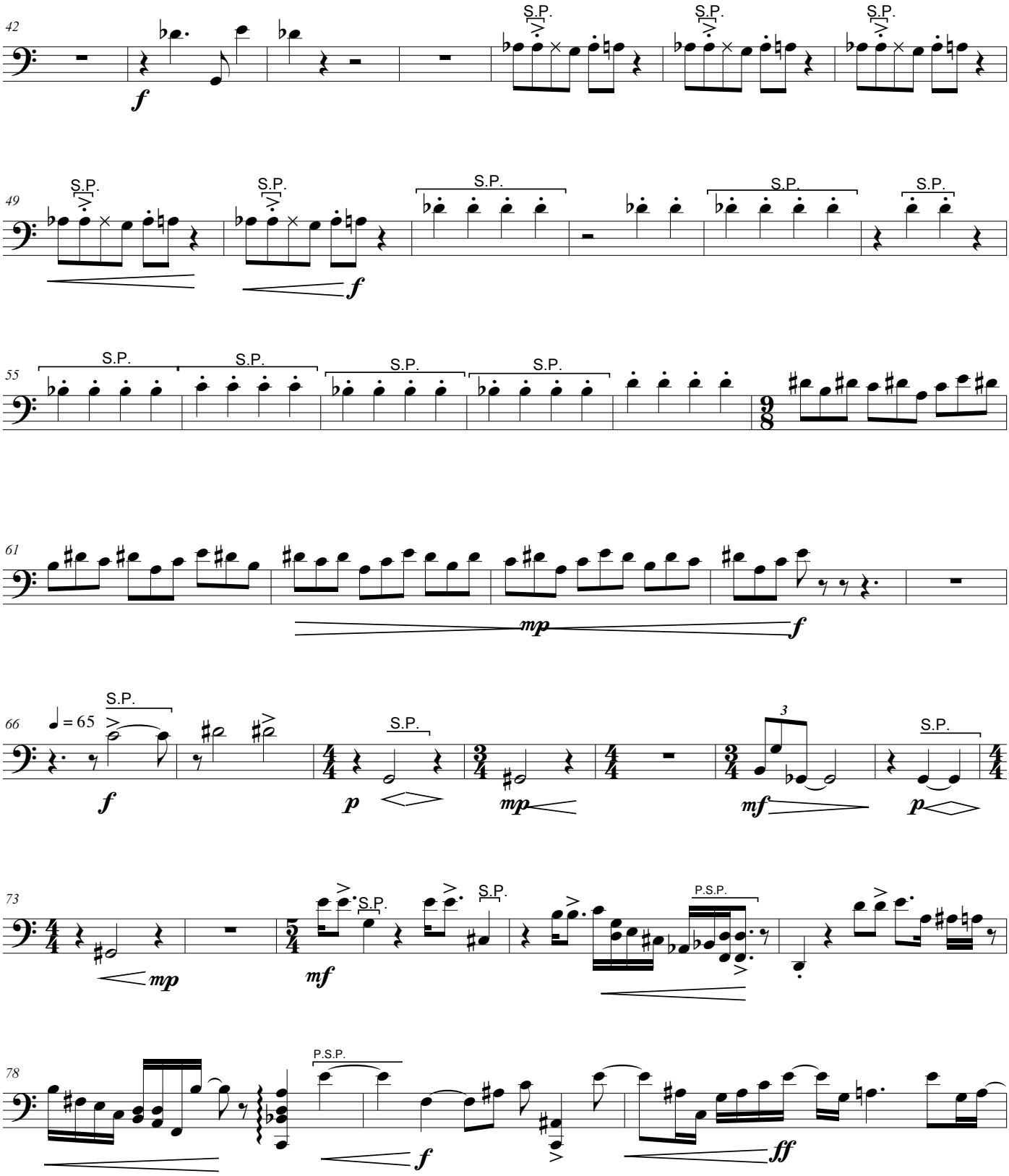
Ultimum Spiritum - para orquestra de cordas

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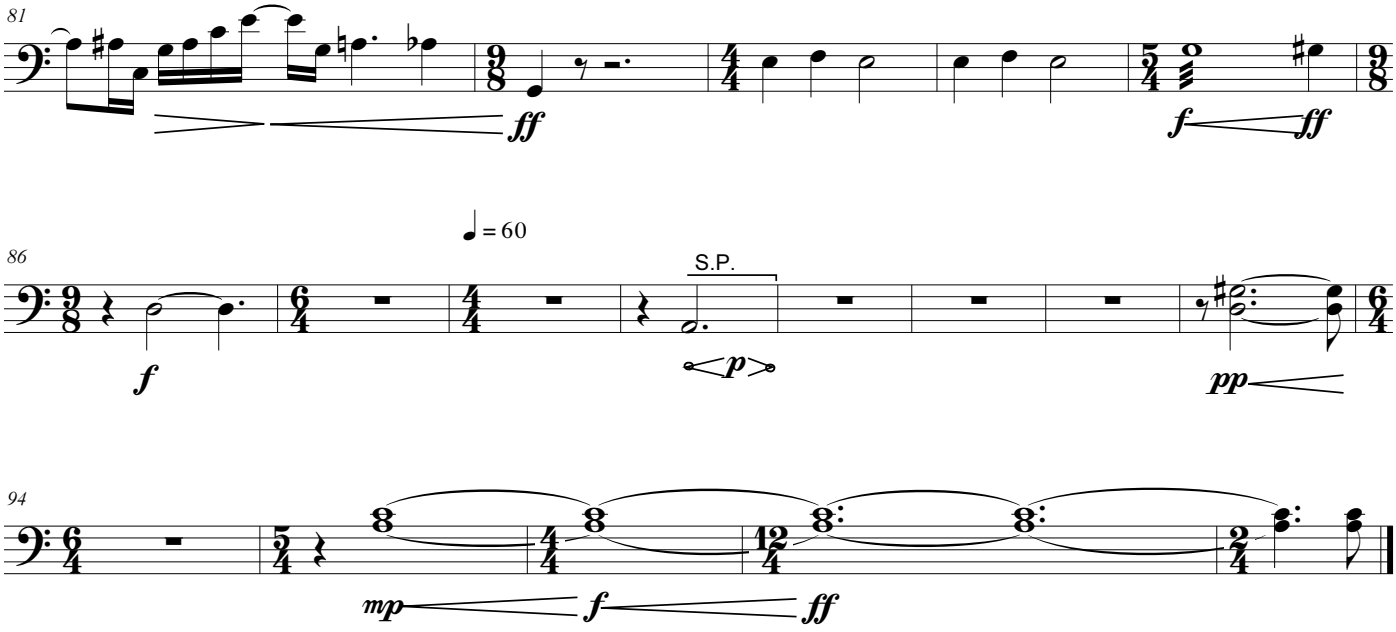
Ultimum Spiritum

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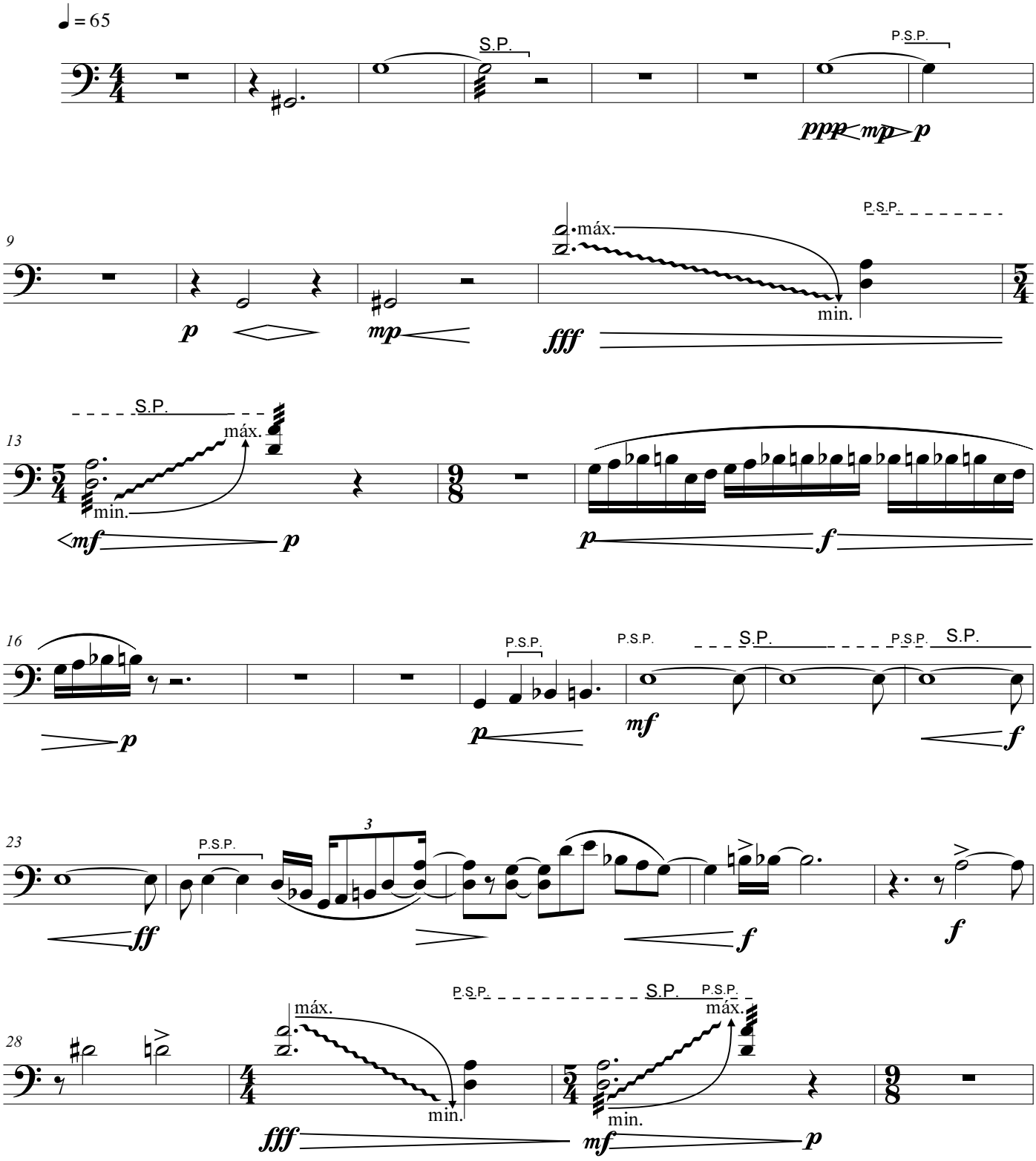
Para orquestra de cordas

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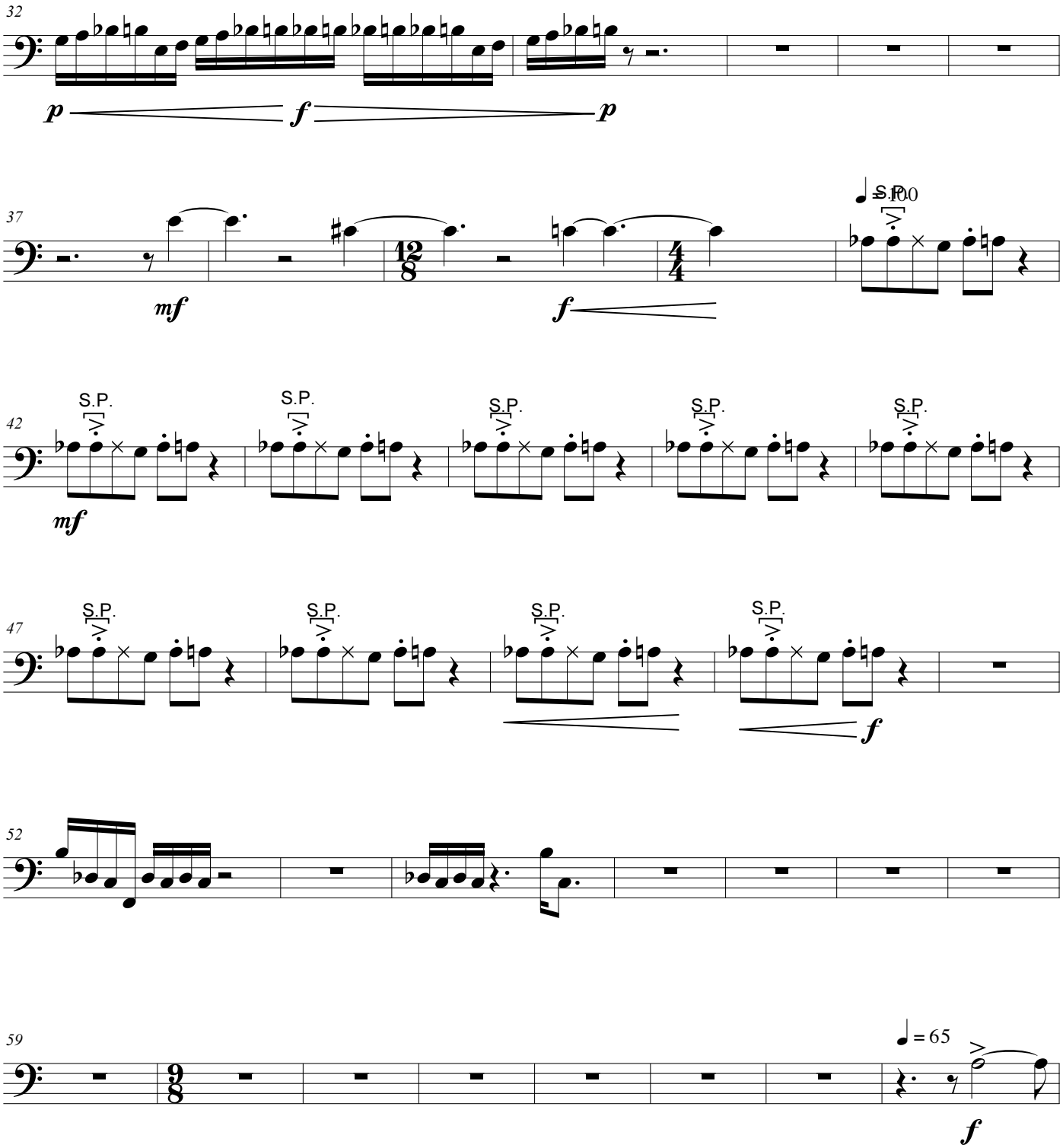
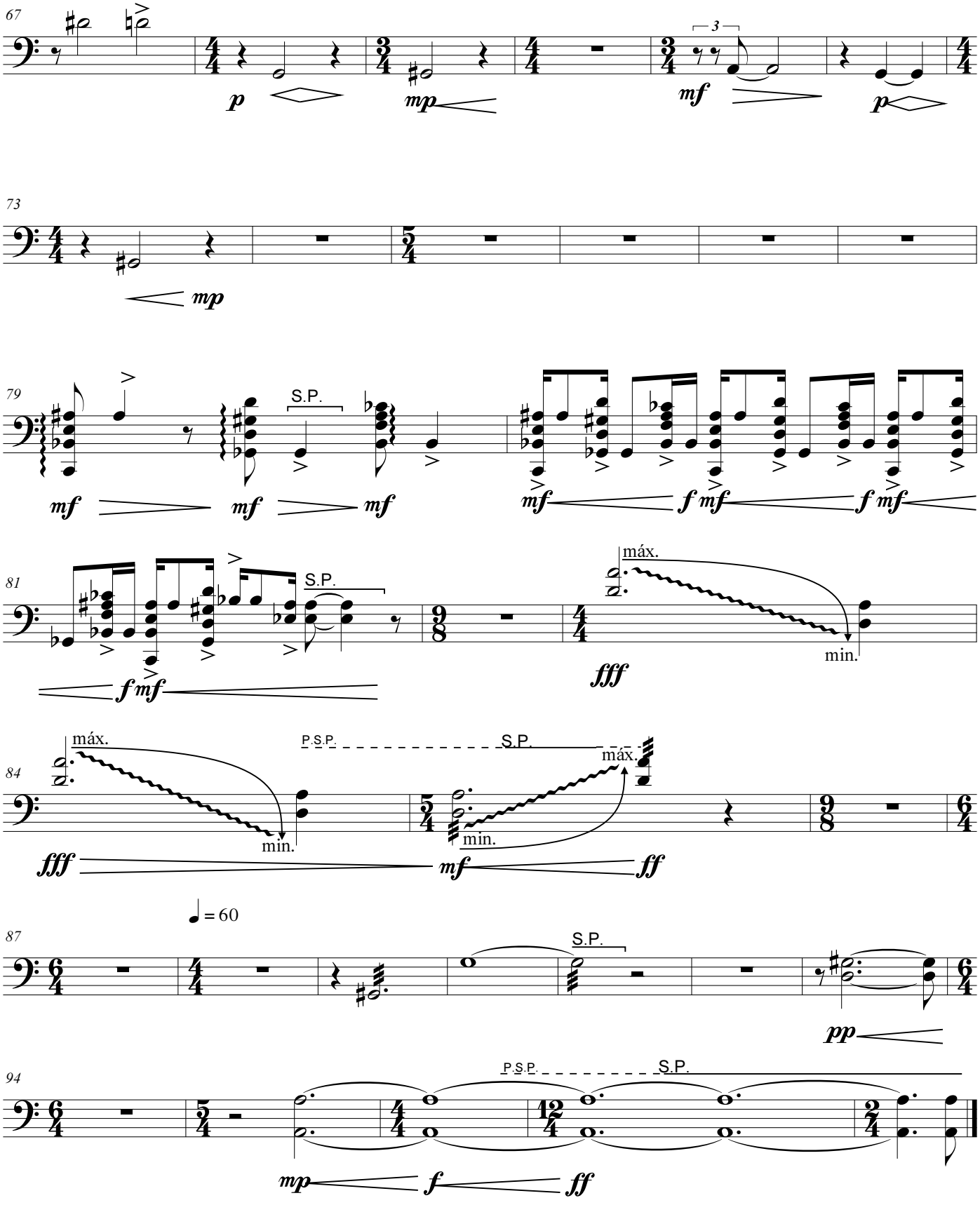

Ultimum Spiritum - para orquestra de cordas

Caio Pierangeli - 2014



Ultimum Spiritum

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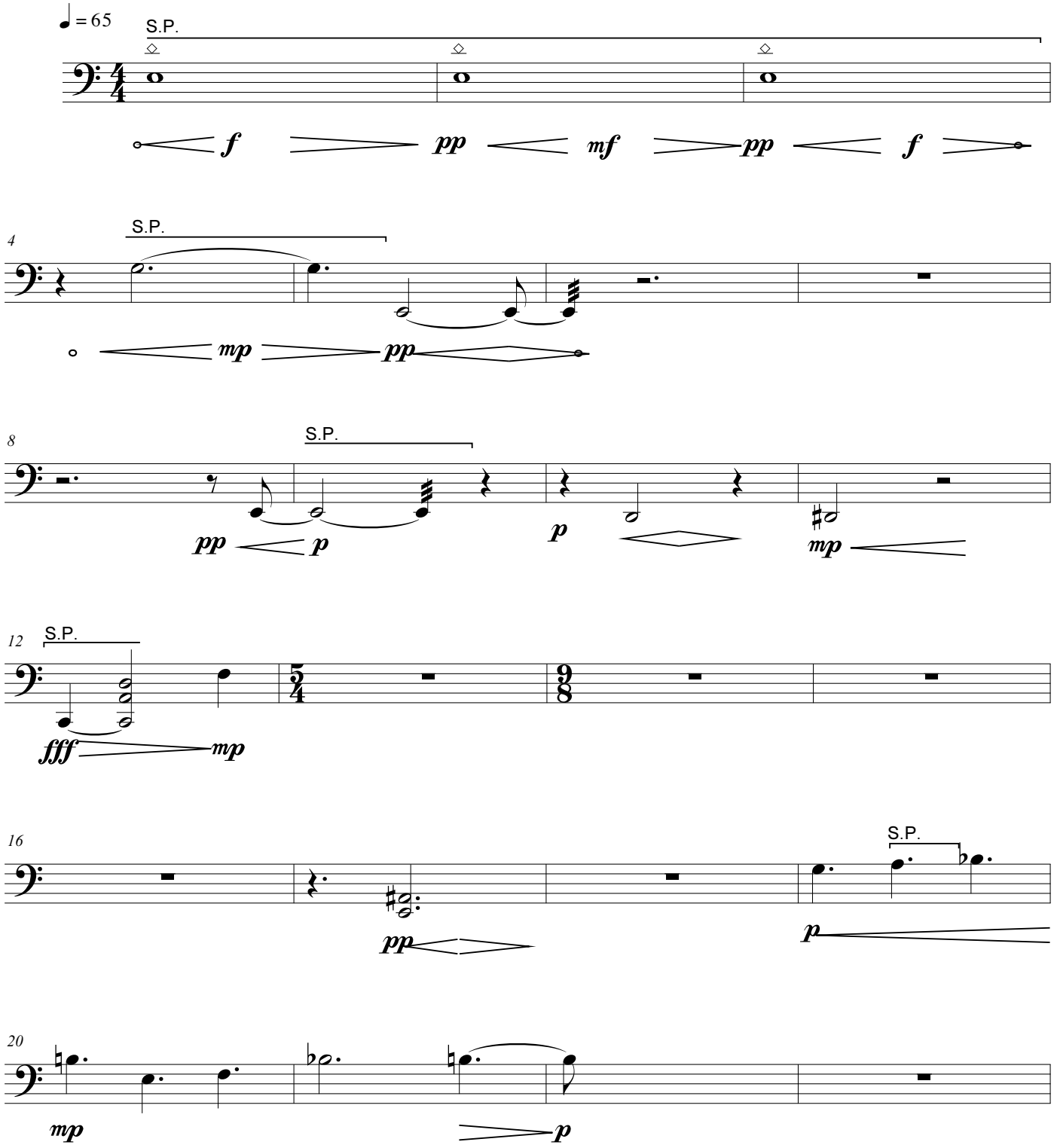
Para orquestra de cordas

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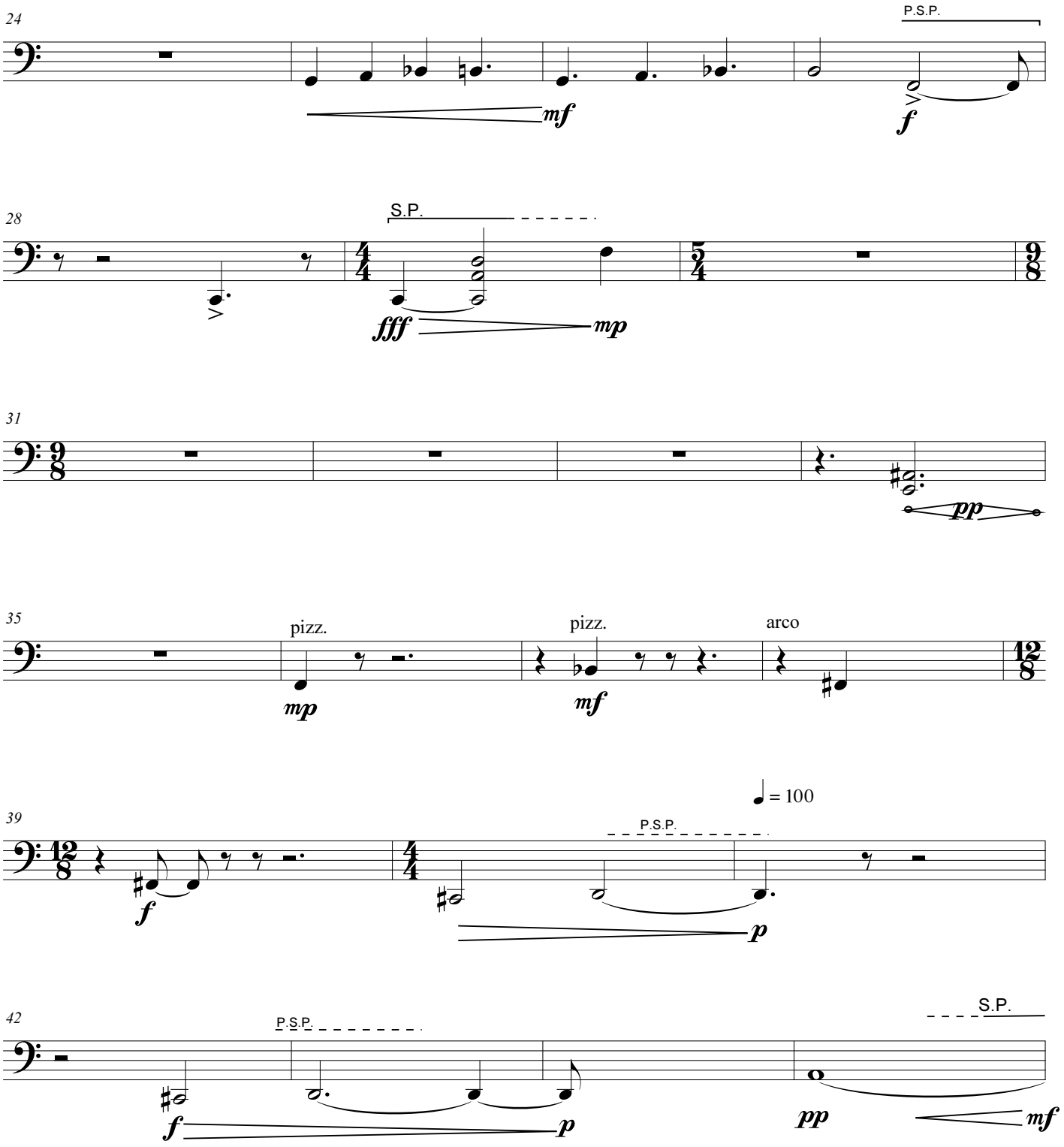
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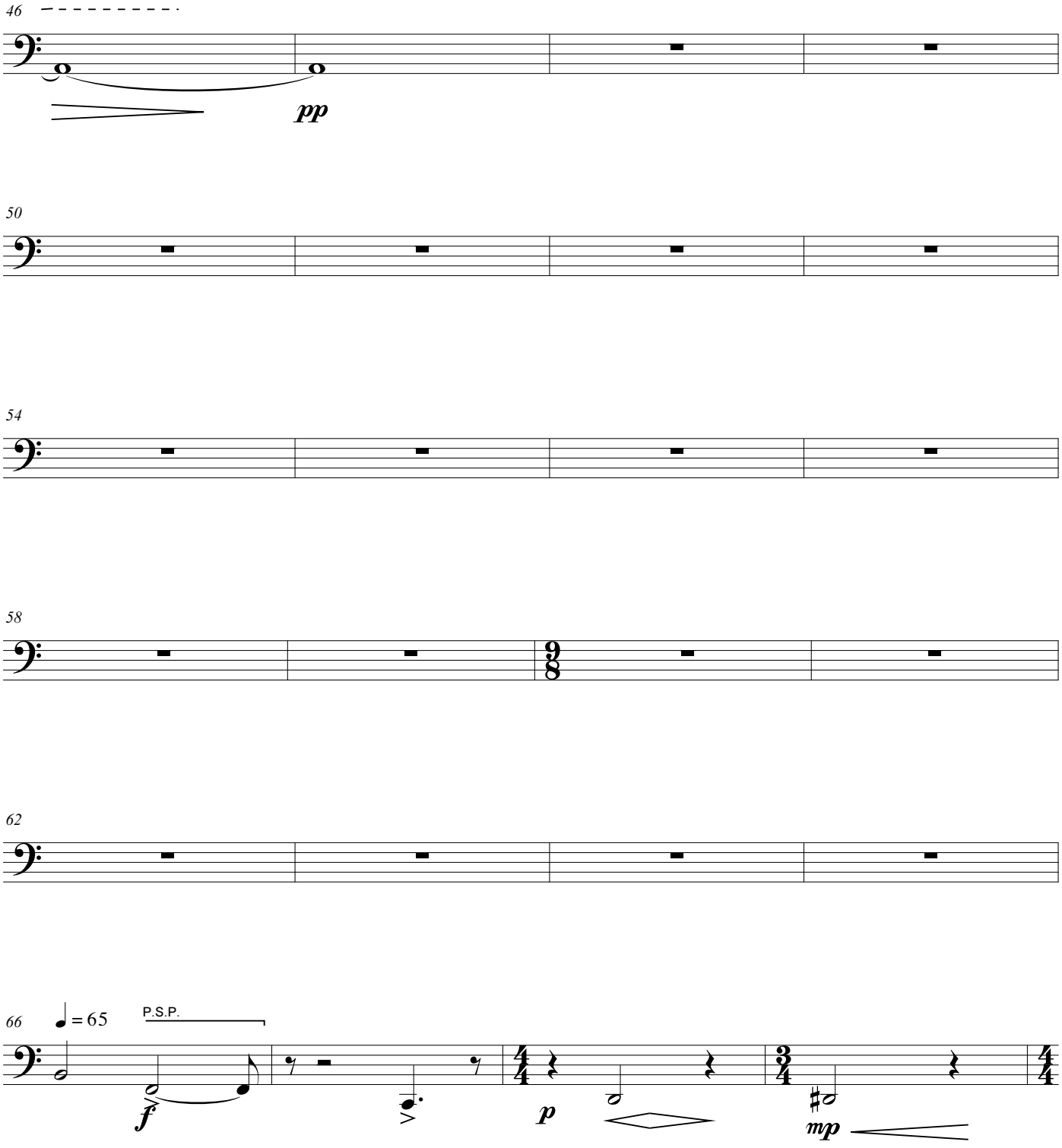
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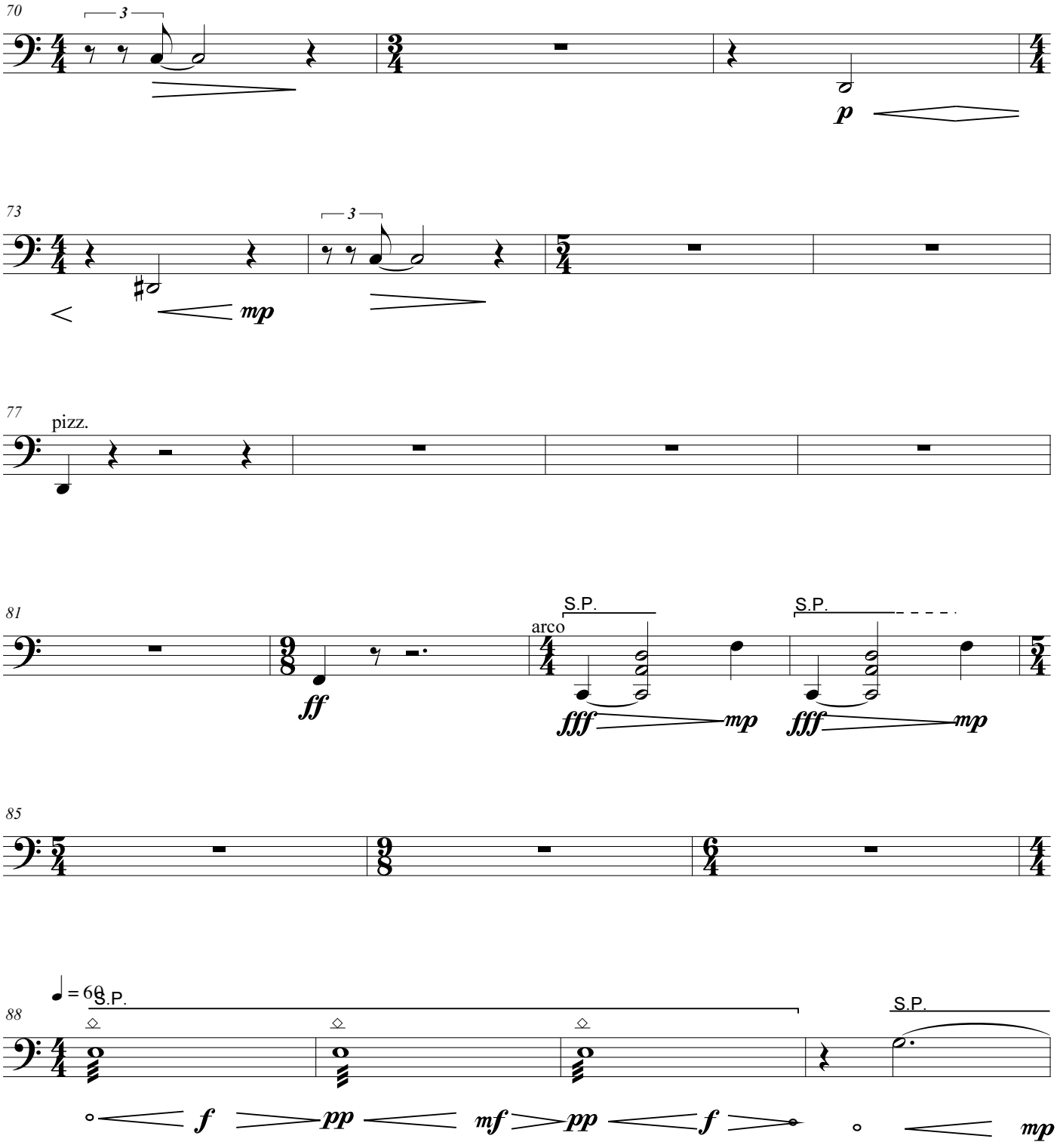
Ultimum Spiritum - para orquestra de cordas

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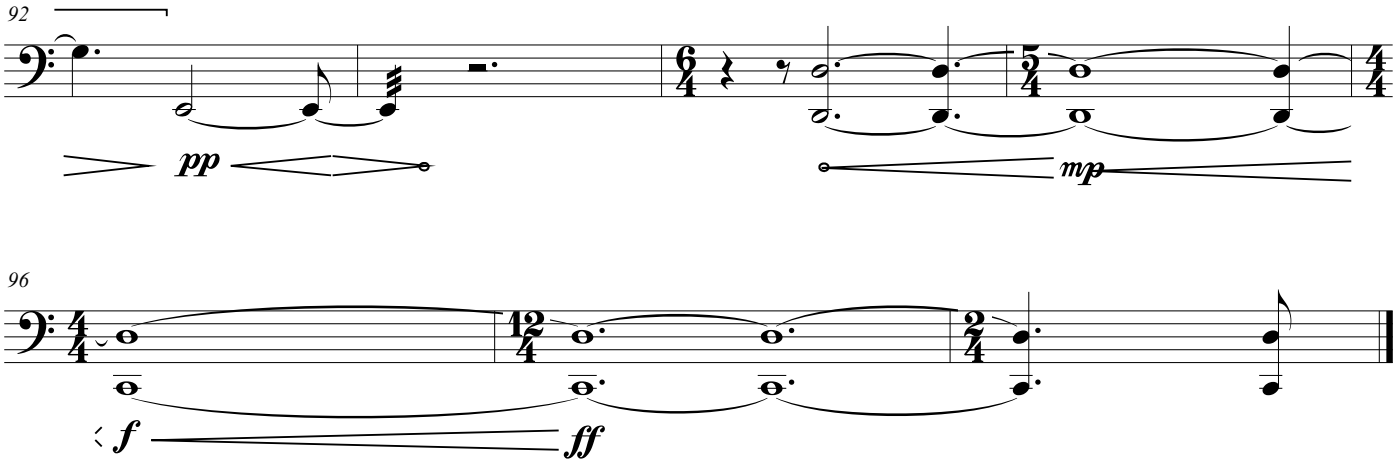
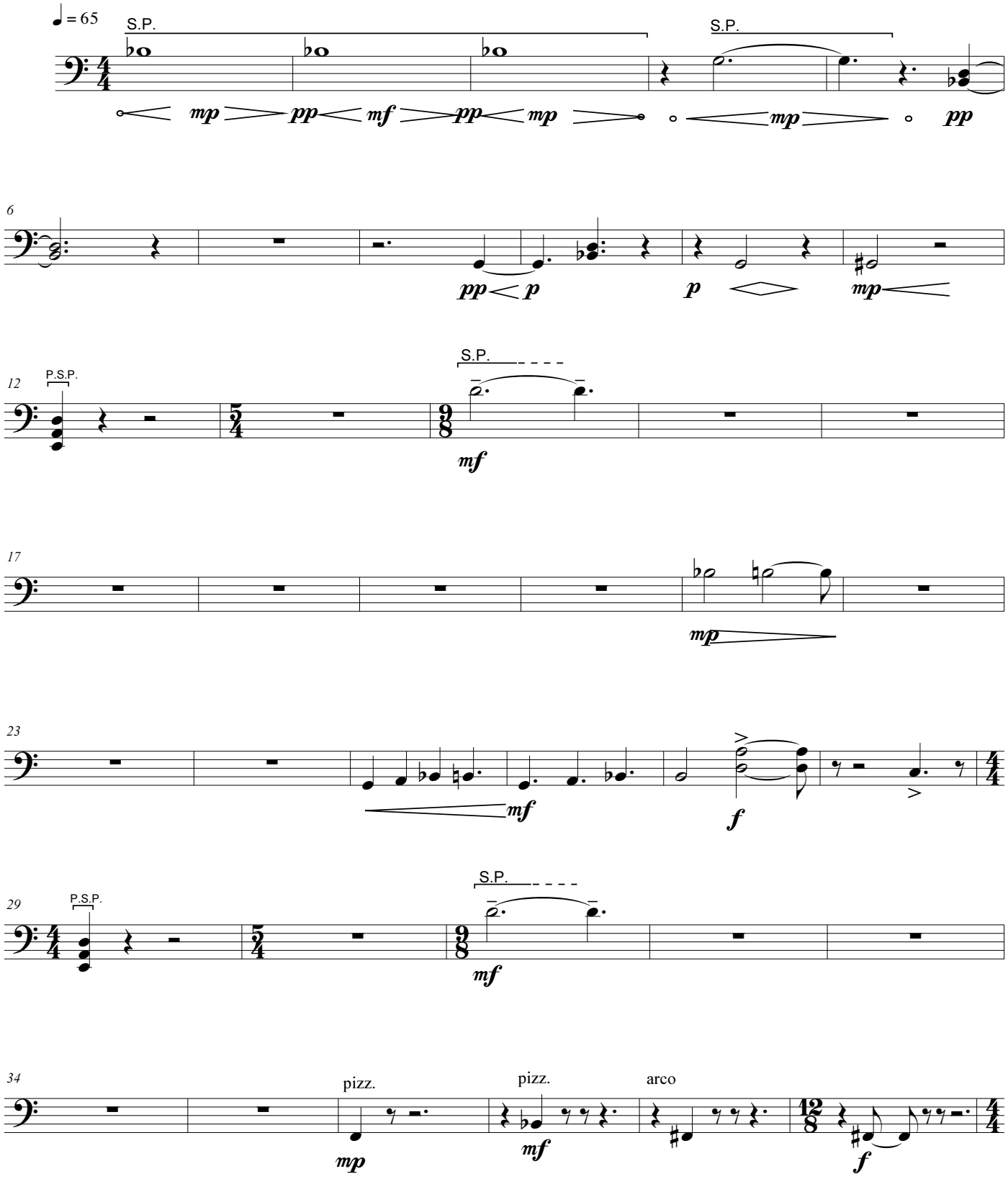


Ultimum Spiritum

Caio Pierangeli - 2014

Para orquestra de cordas

Ultimum Spiritum - para orquestra de cordas

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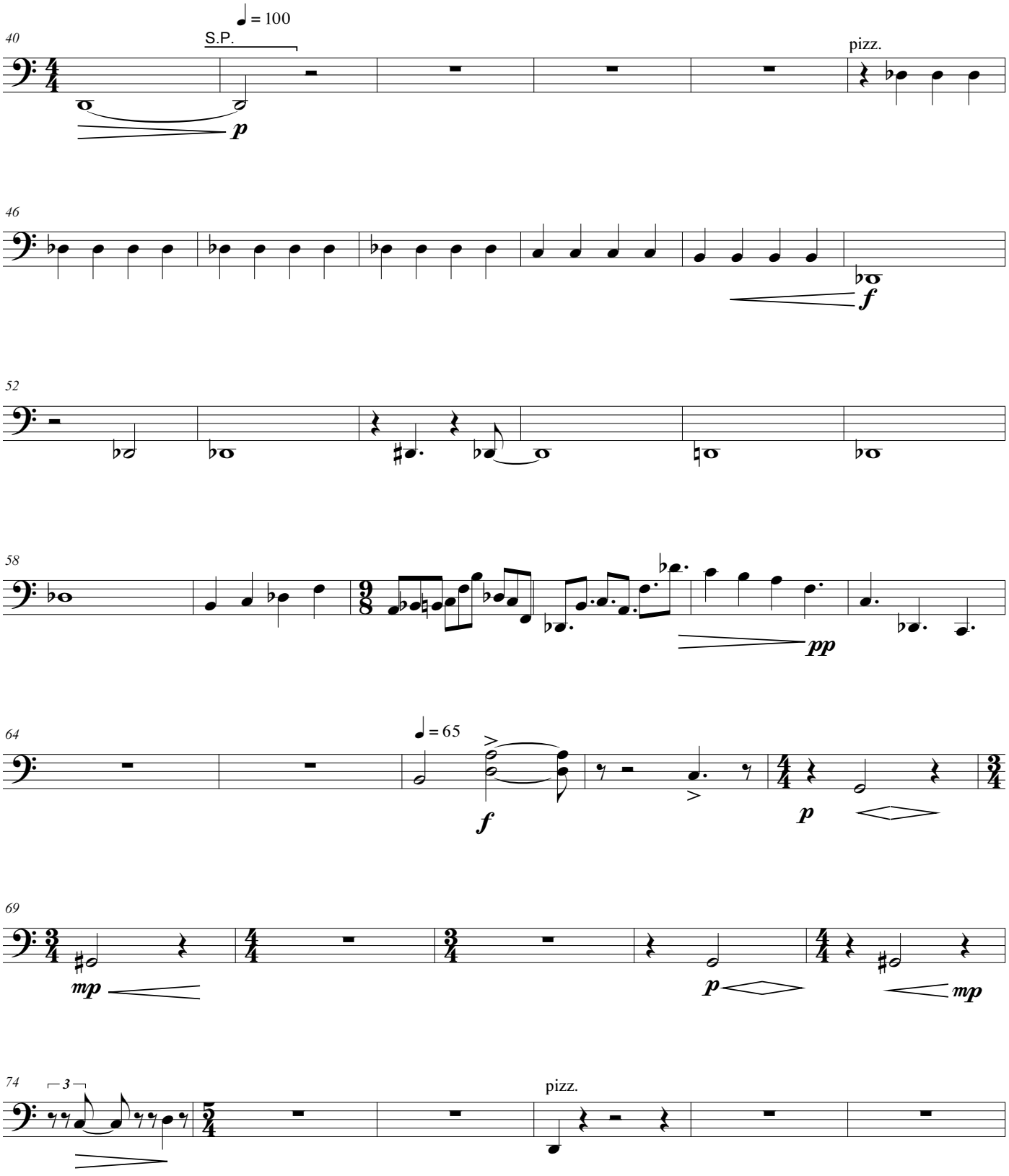
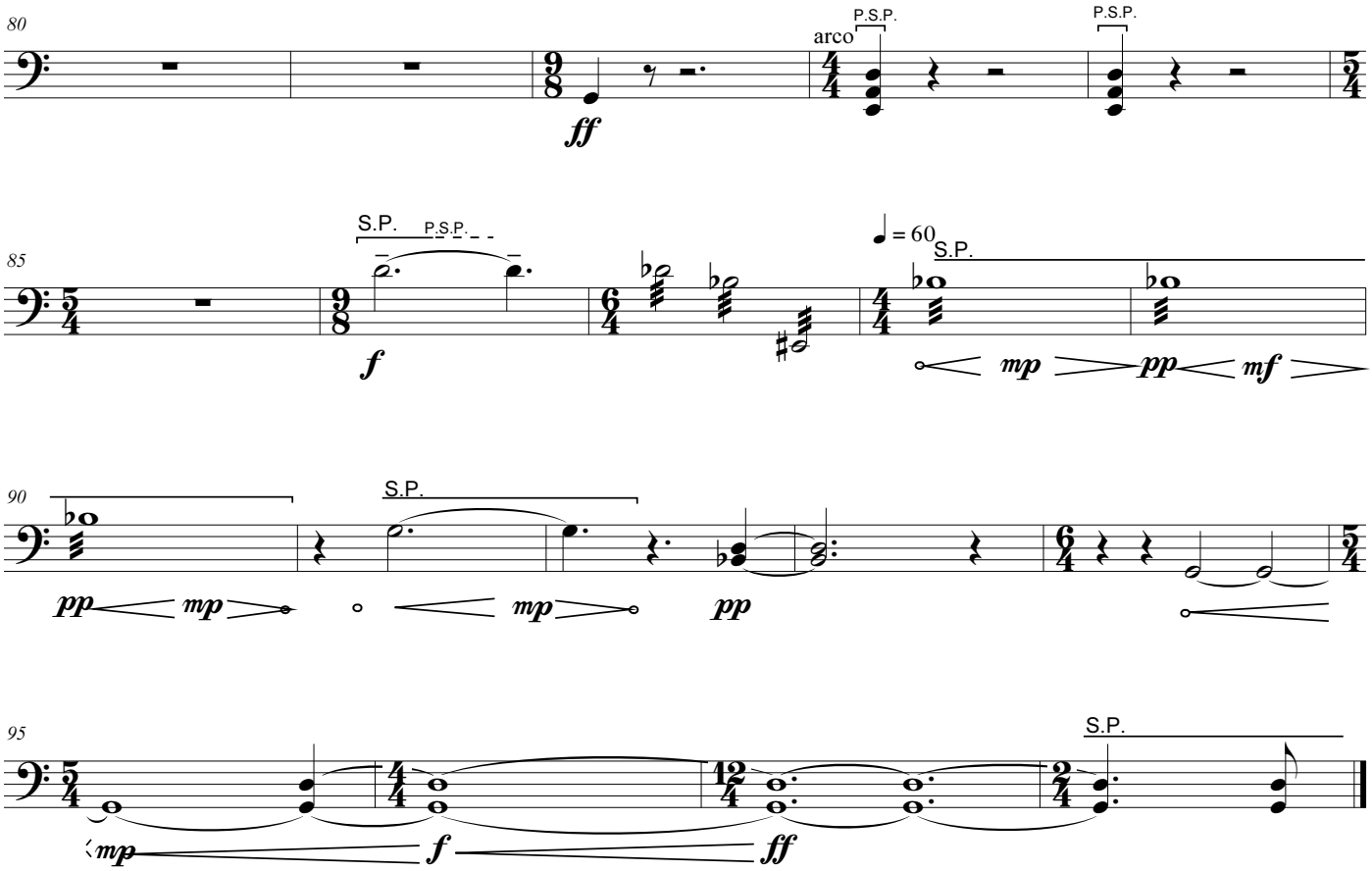

Ultimum Spiritum - para orquestra de cordas

Caio Pierangeli - 2014

Clayton Ribeiro

Fragmentos..... 177

Clayton Ribeiro

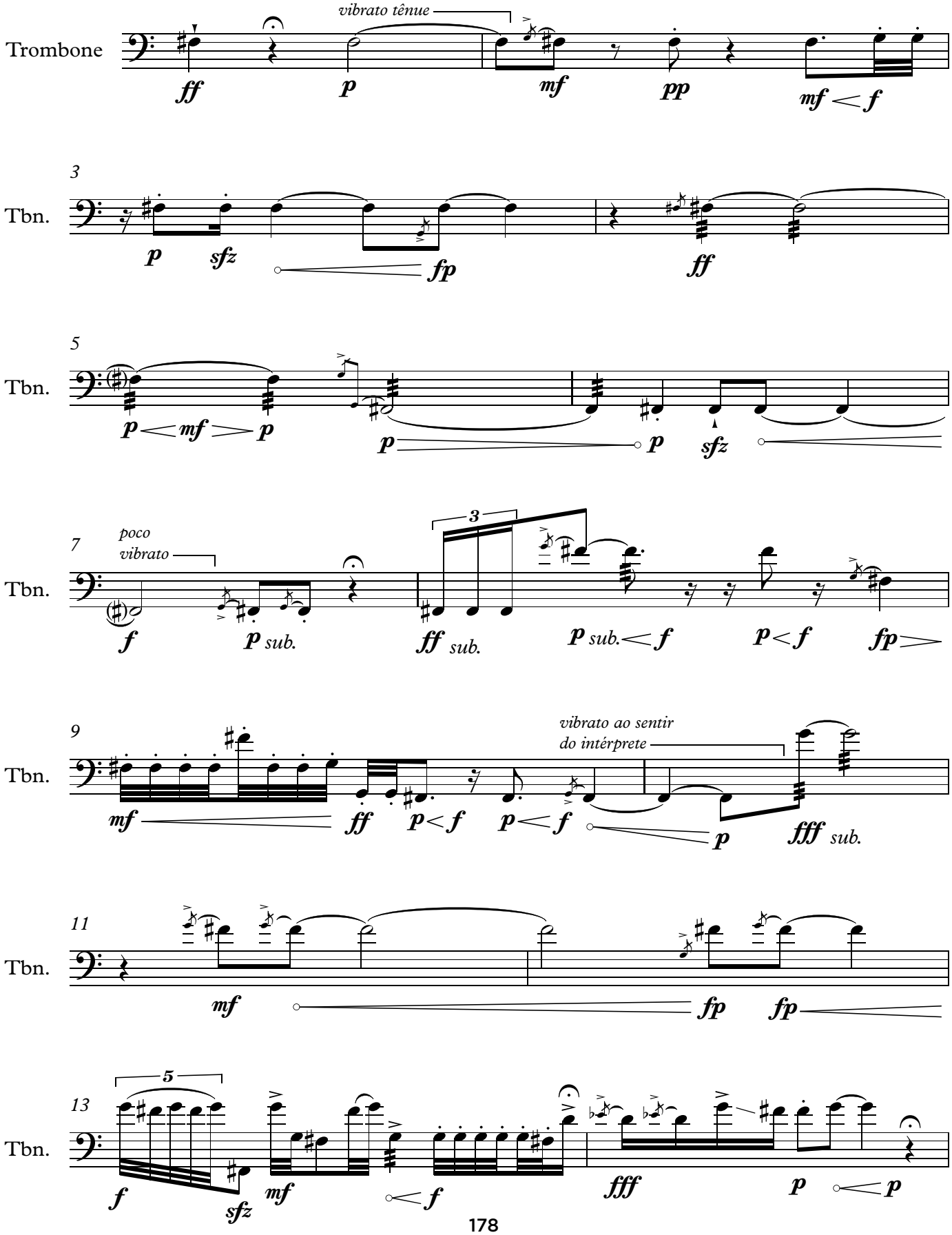
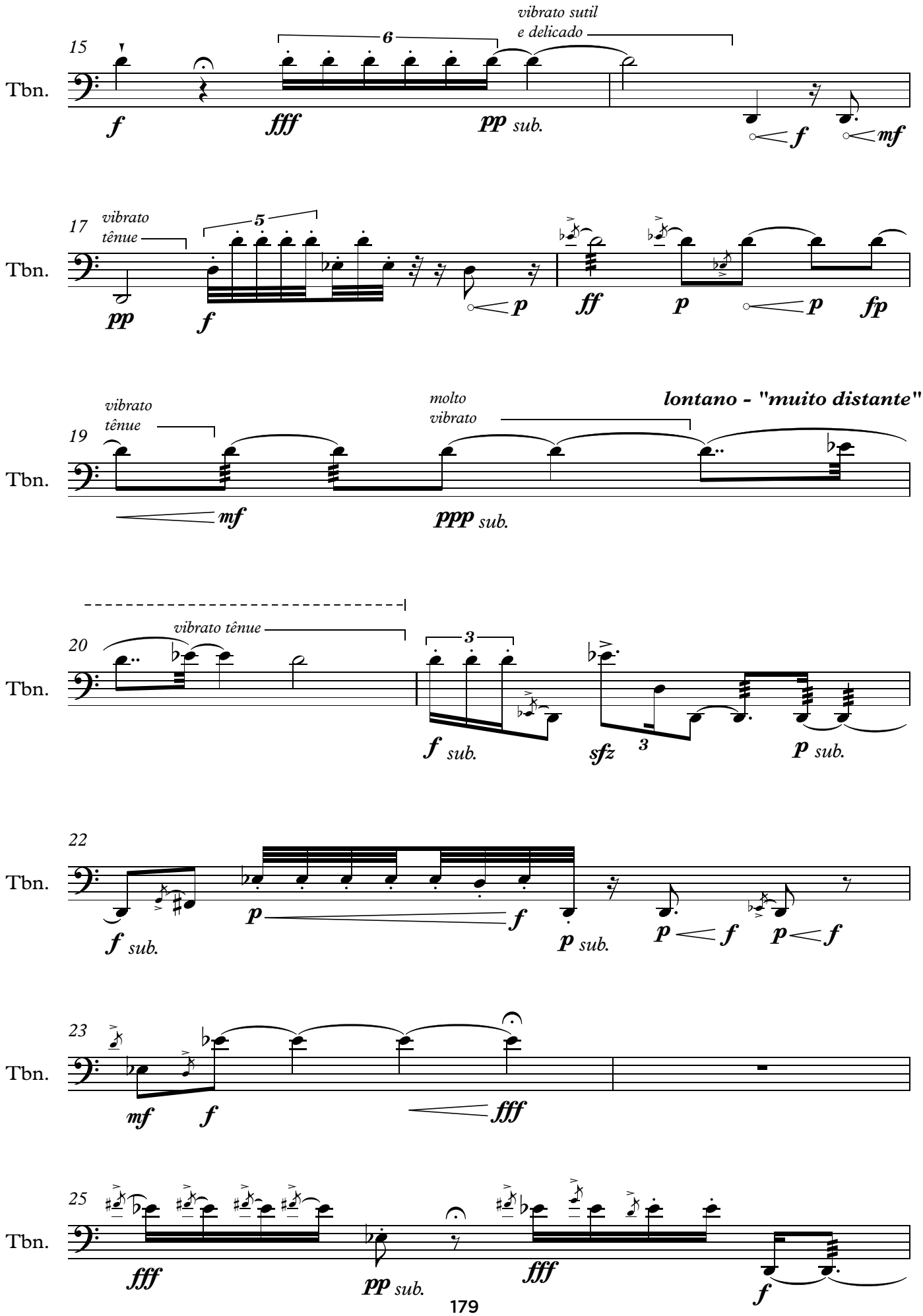
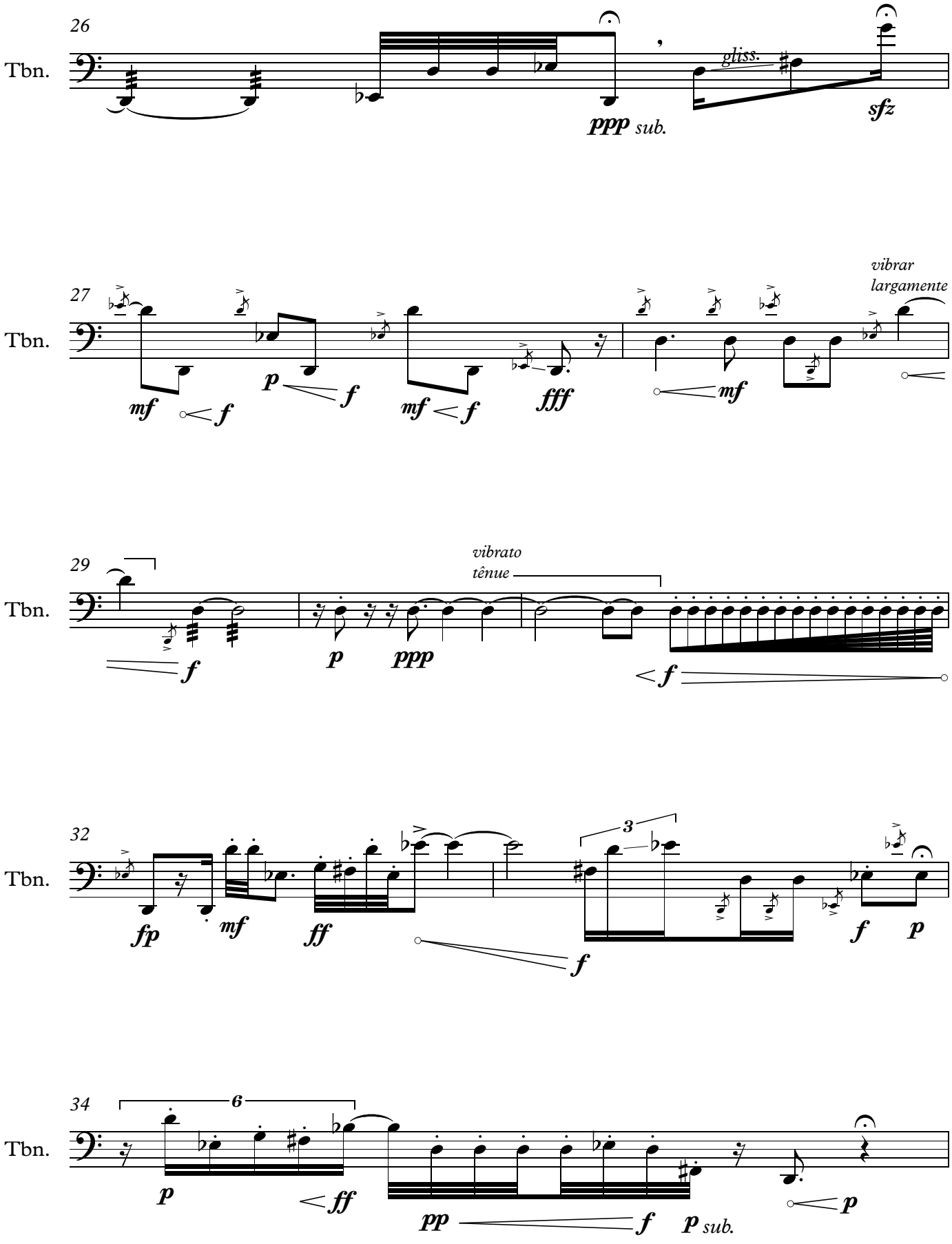
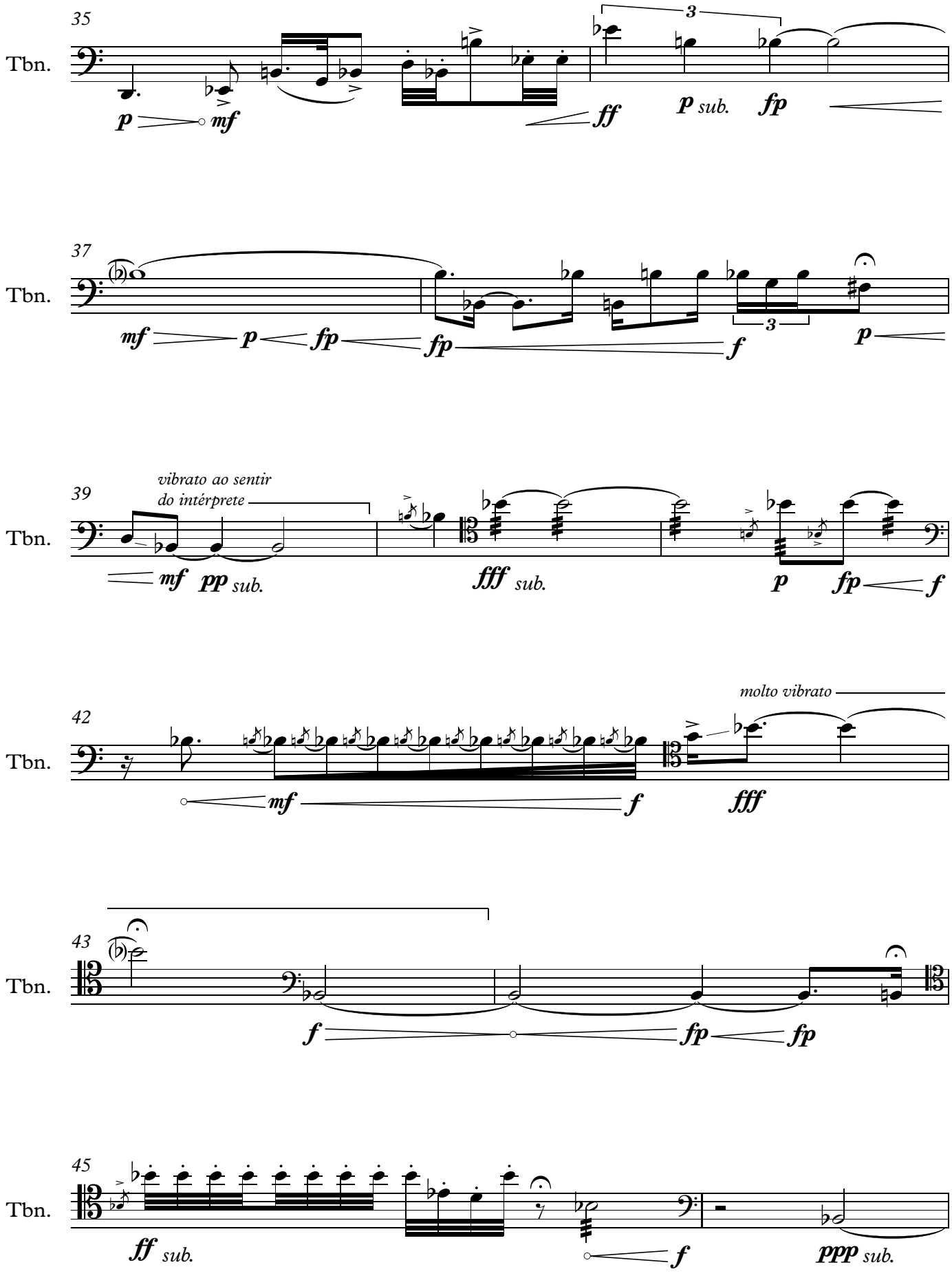
Fragmentos
(Para Trombone)

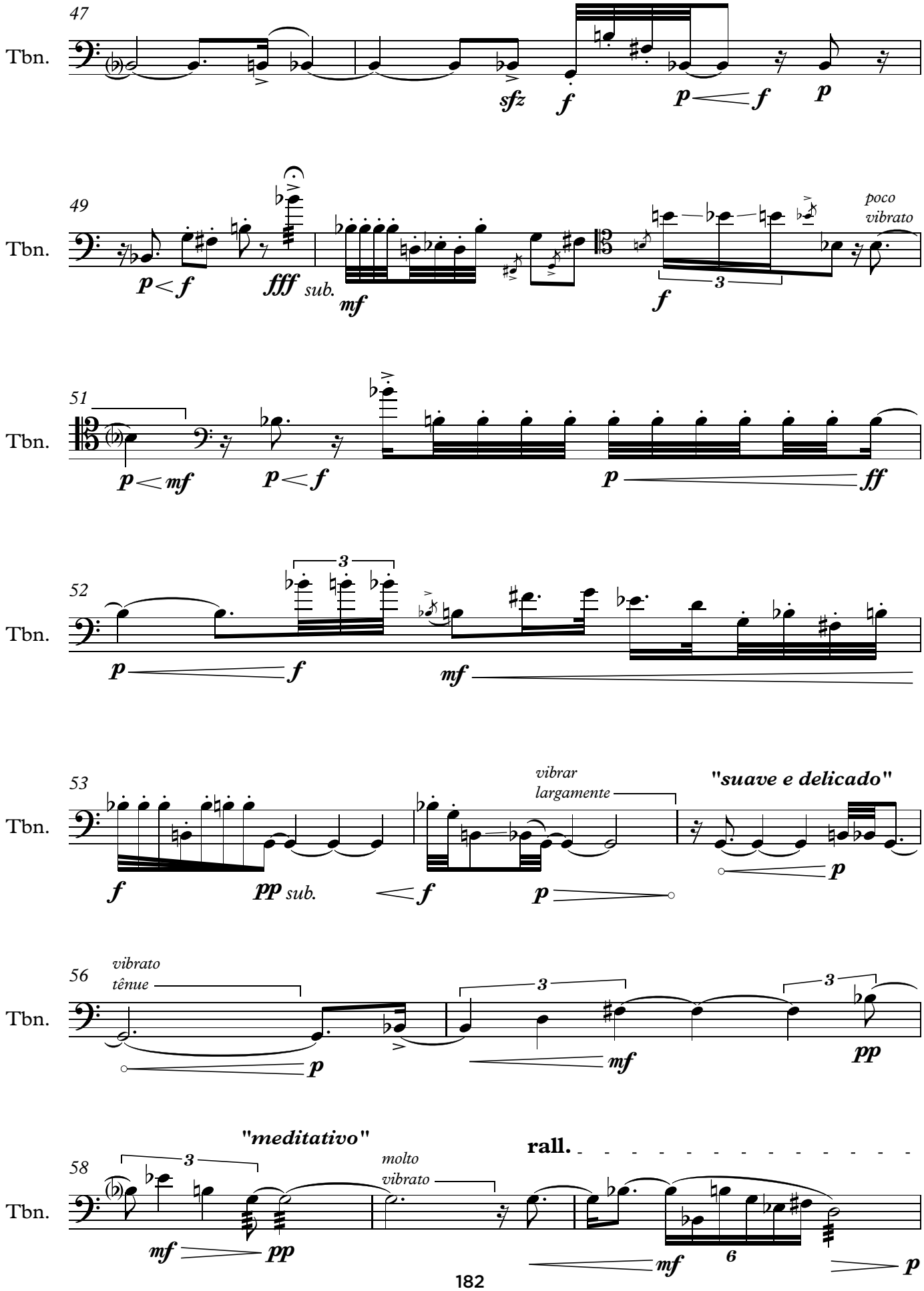
2014

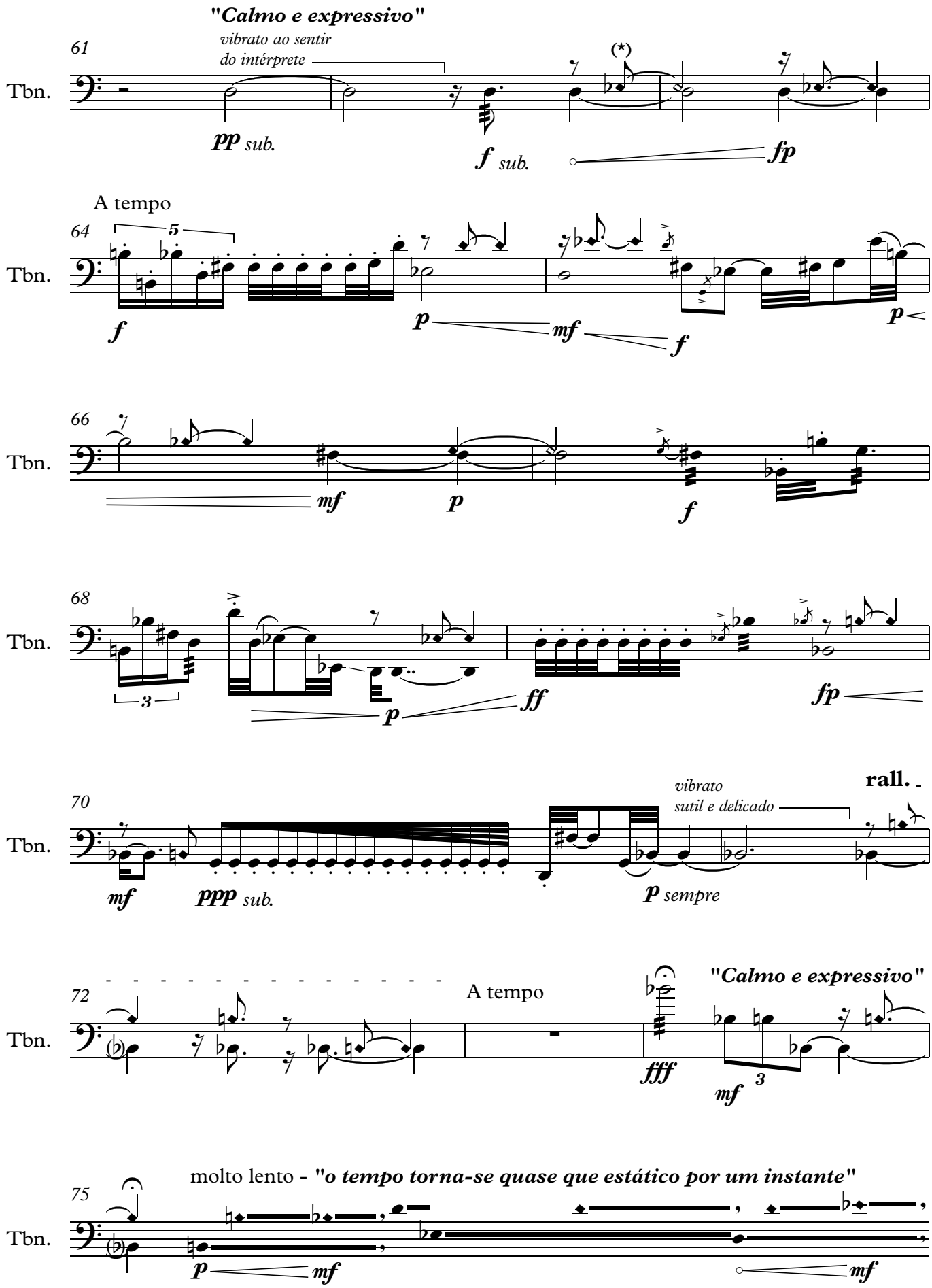
Fragmentos
(Para Trombone)

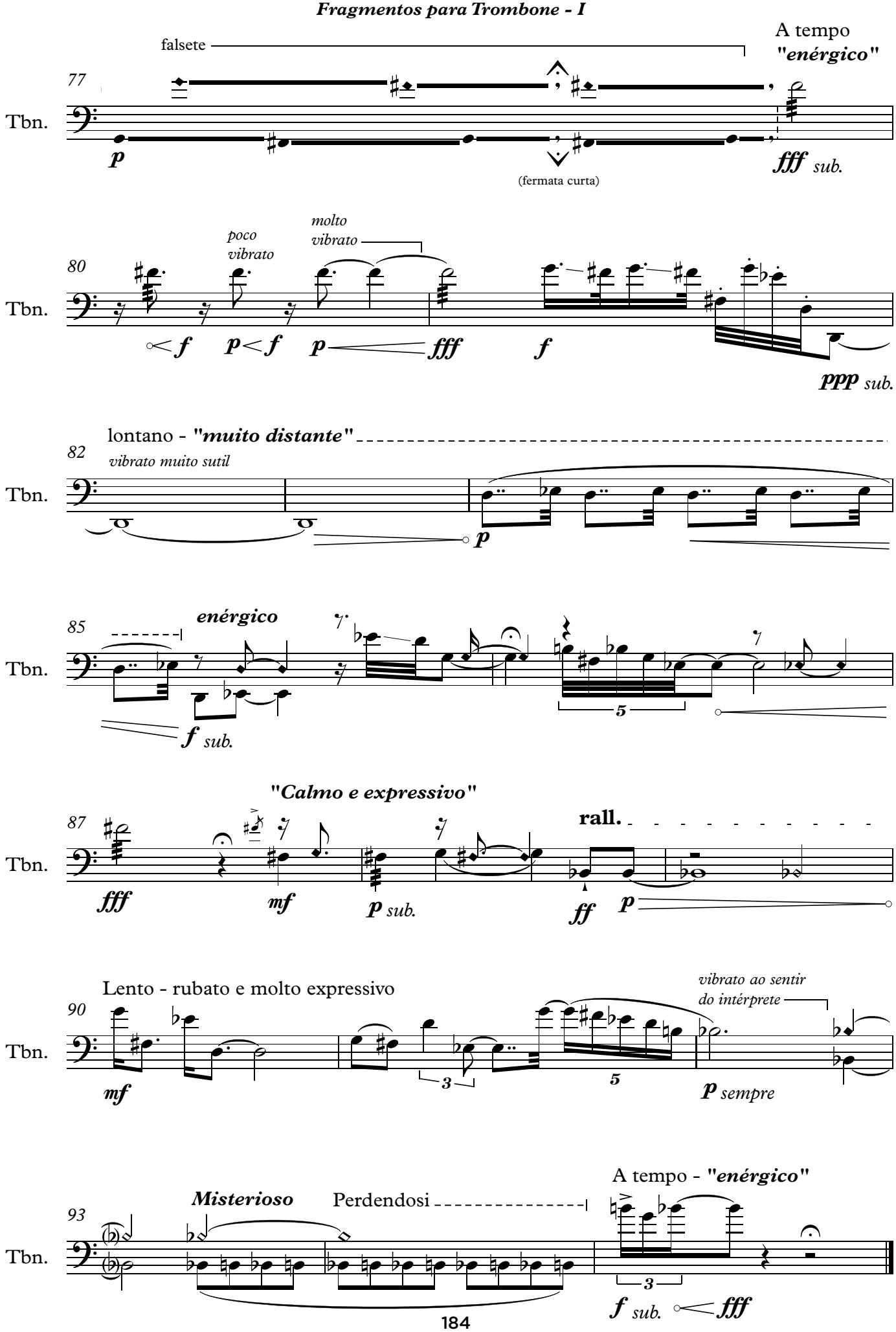
I

Clayton Ribeiro
(São Paulo - 2014)
clay_sons@yahoo.com.br

Com veemência (♩=55 - 60)

Fragmentos para Trombone - I

Fragmentos para Trombone - I

Fragmentos para Trombone - I

Fragmentos para Trombone - I



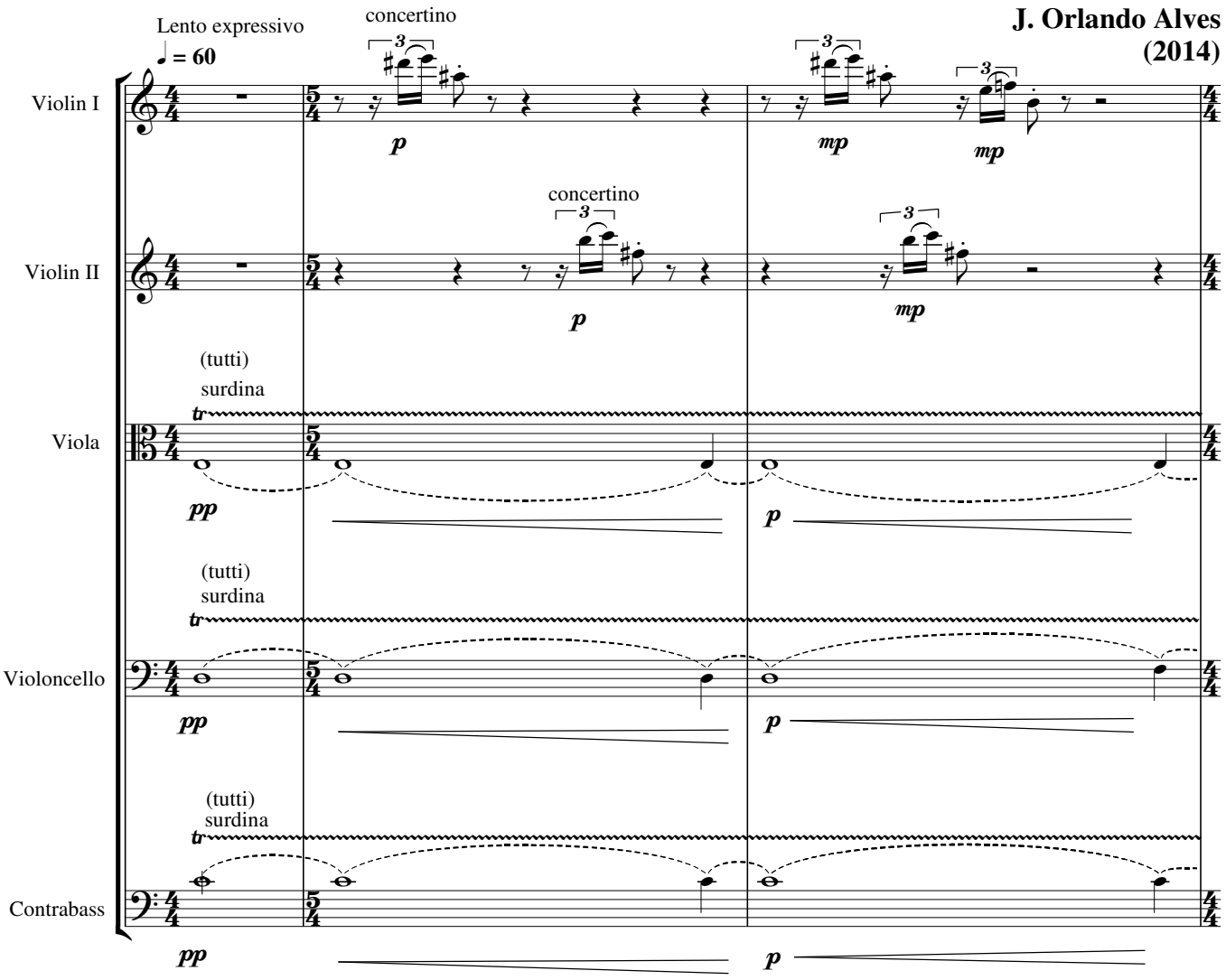
Fragmentos para Trombone - I

(*) As notas em losango devem ser cantadas pelo trombonista.

Fragmentos para Trombone - I

J Orlando Alves

Concerto Grosso para Cordas 186

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas



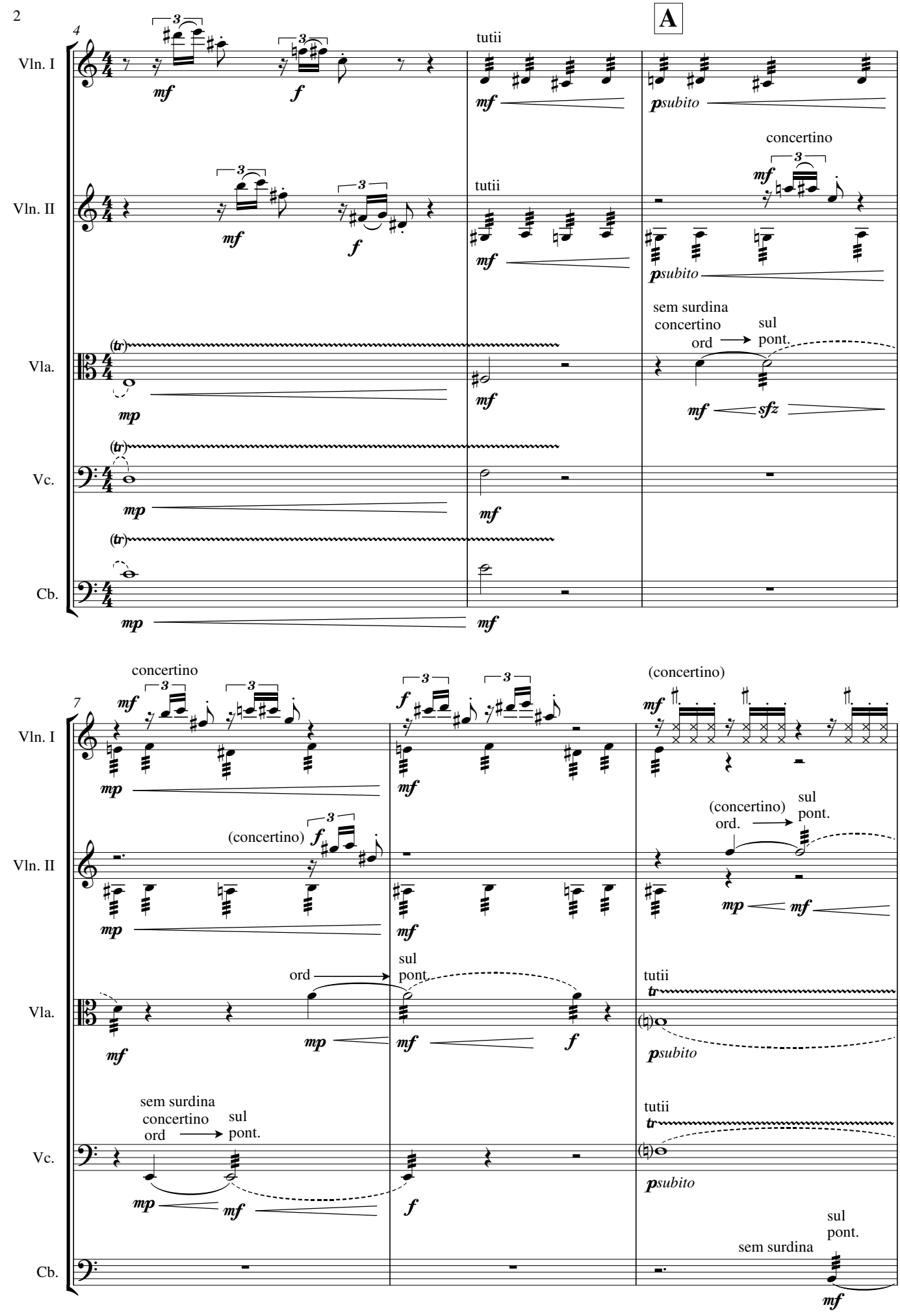
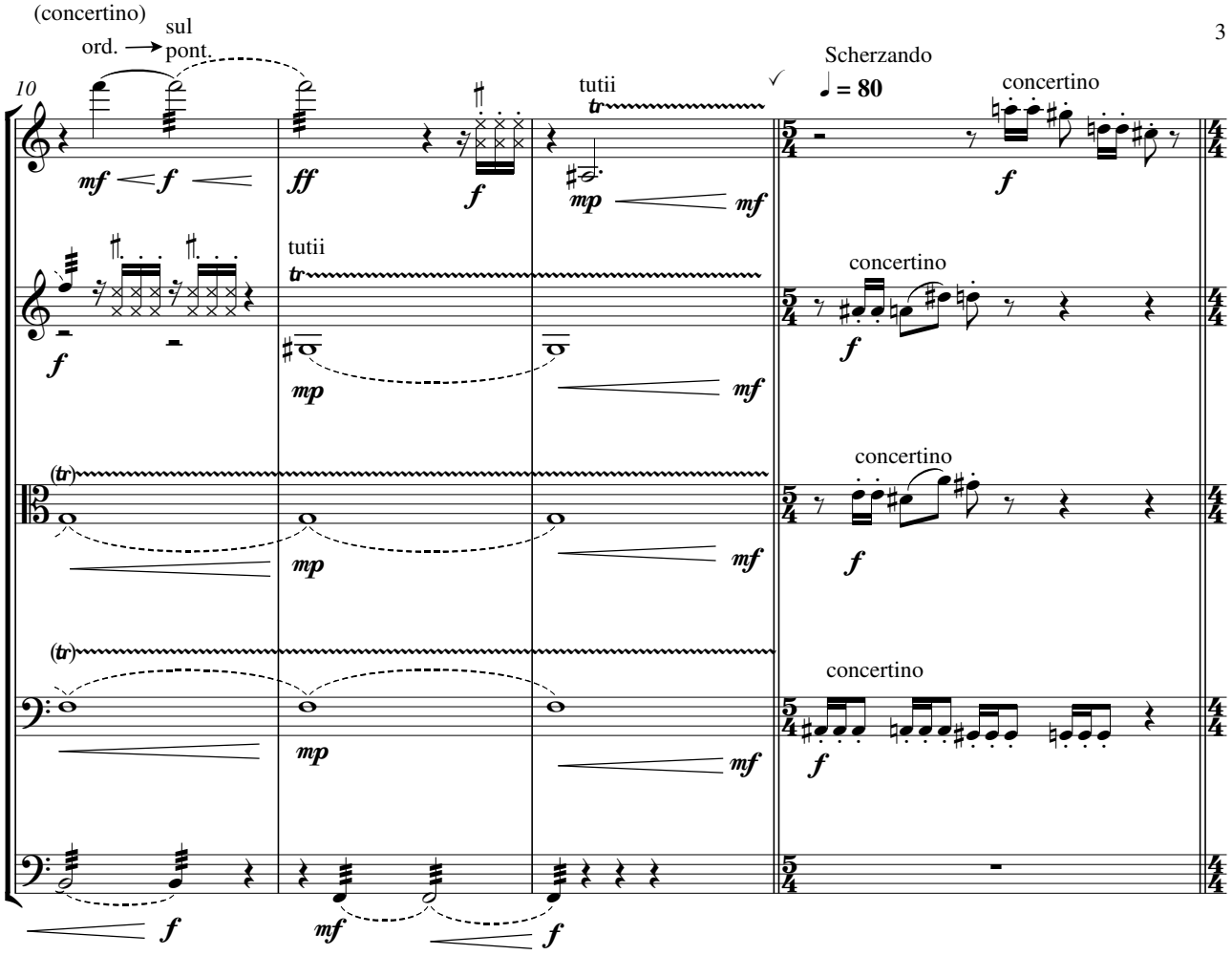
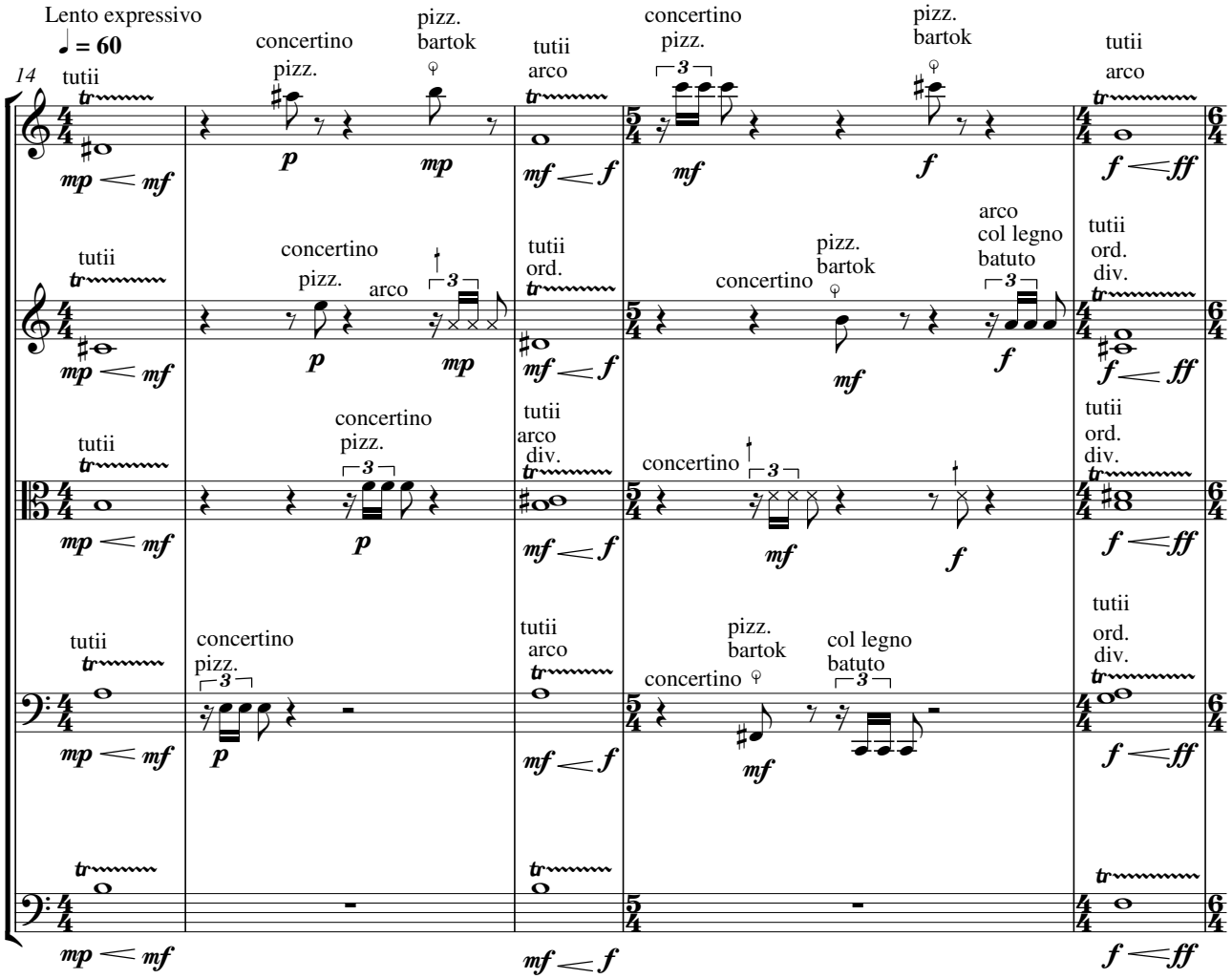
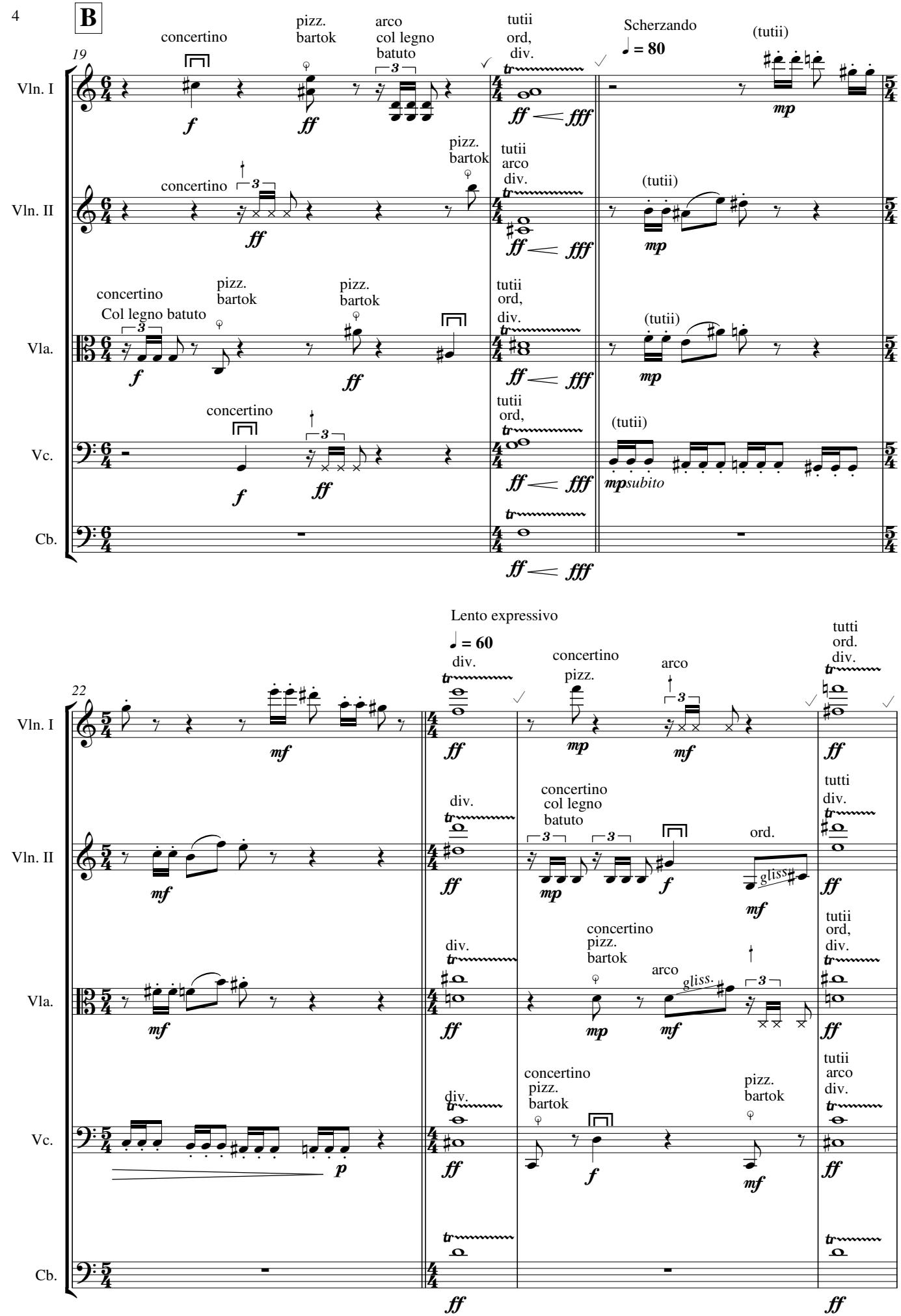
Notas:

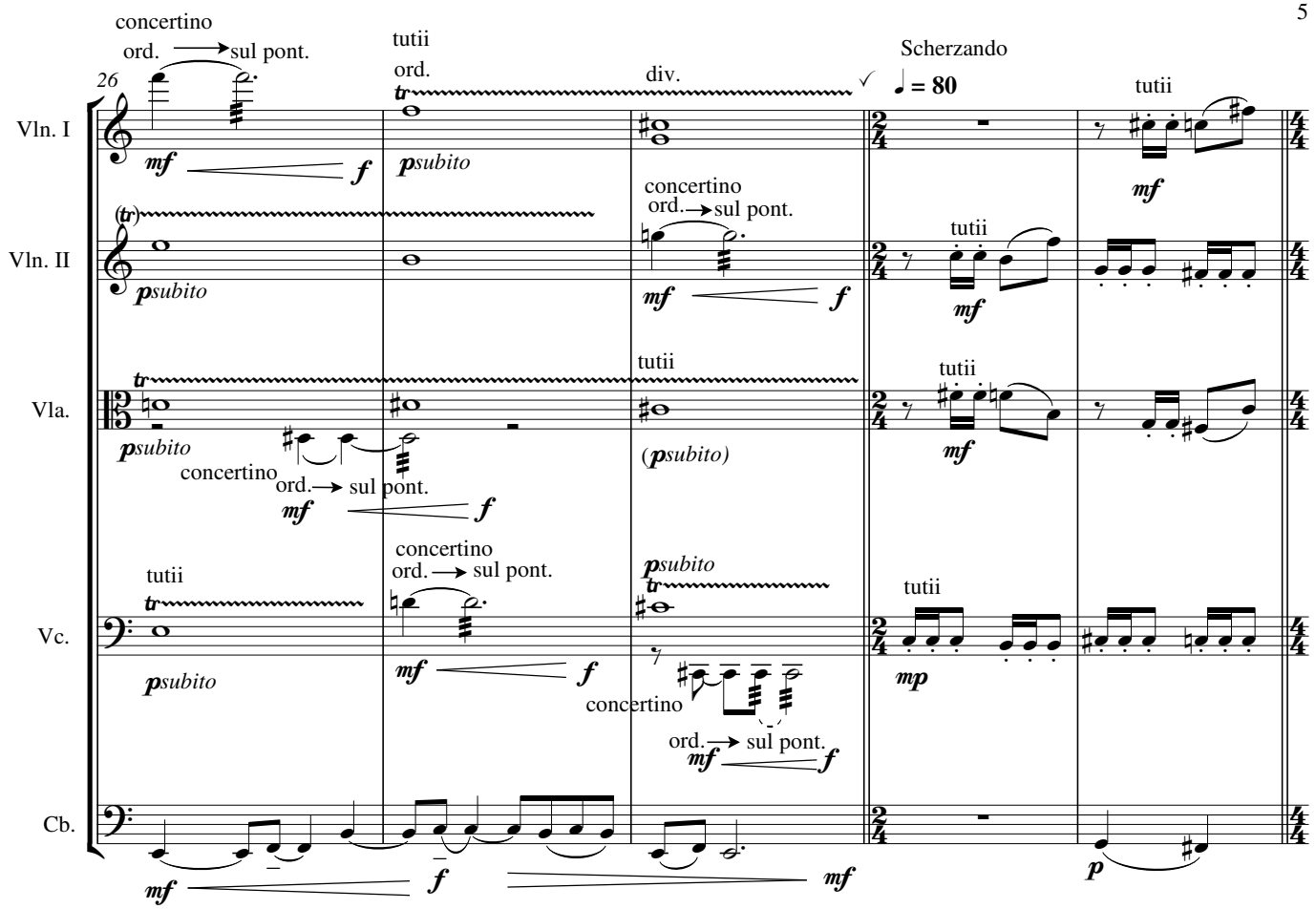
1) A característica principal do gênero "Concerto Grosso" é a existência de um grupo de solistas ("concertino"), no caso da presente obra, formado por dois violinos, uma viola e um violoncelo, que dialoga com o restante da orquestra ("tutti / ripieno"), sendo característico do período barroco e adaptado aqui para o contexto da linguagem atonal.

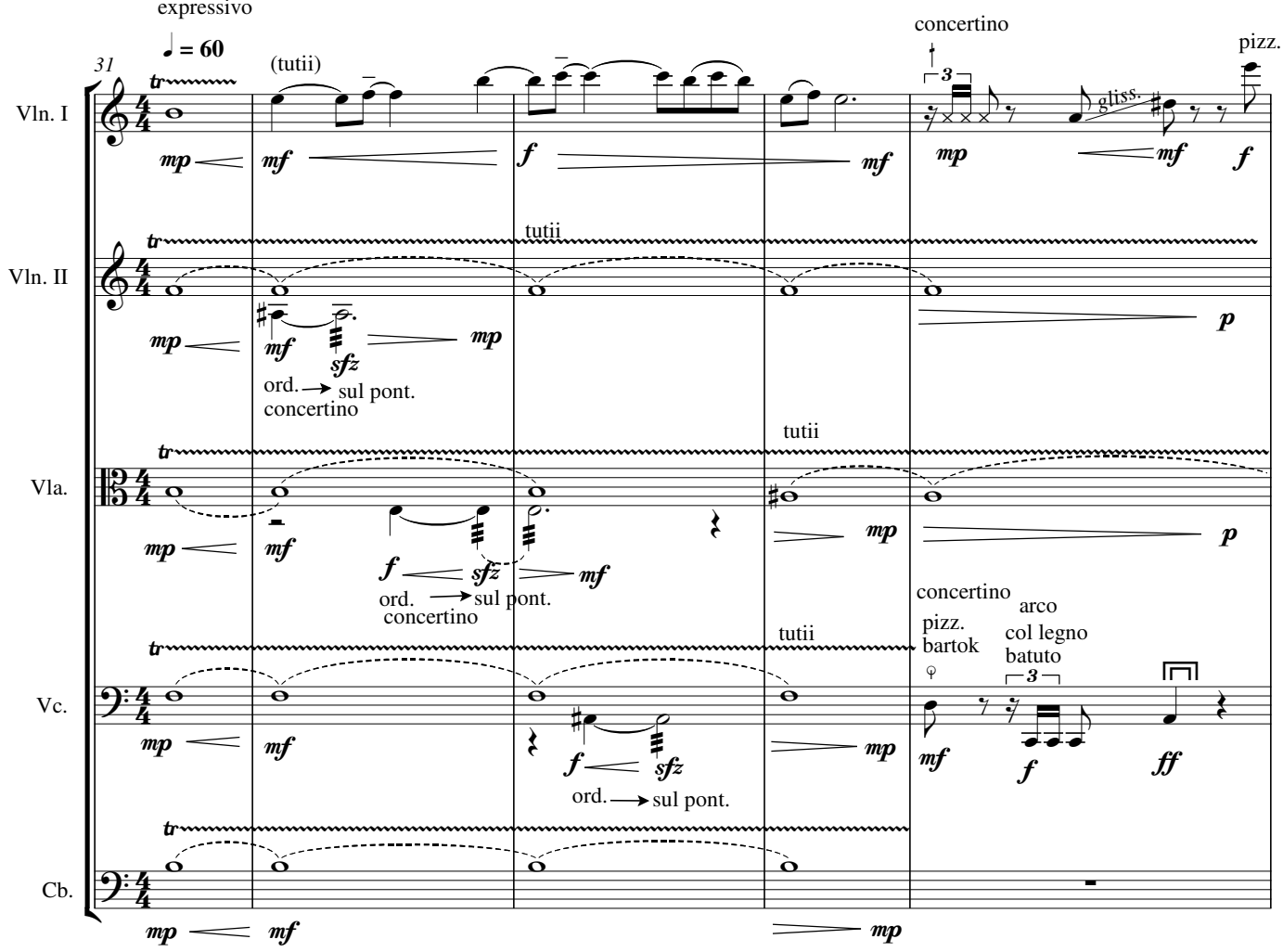
2) Todo trinado deve ser executado por semitom ascendente.

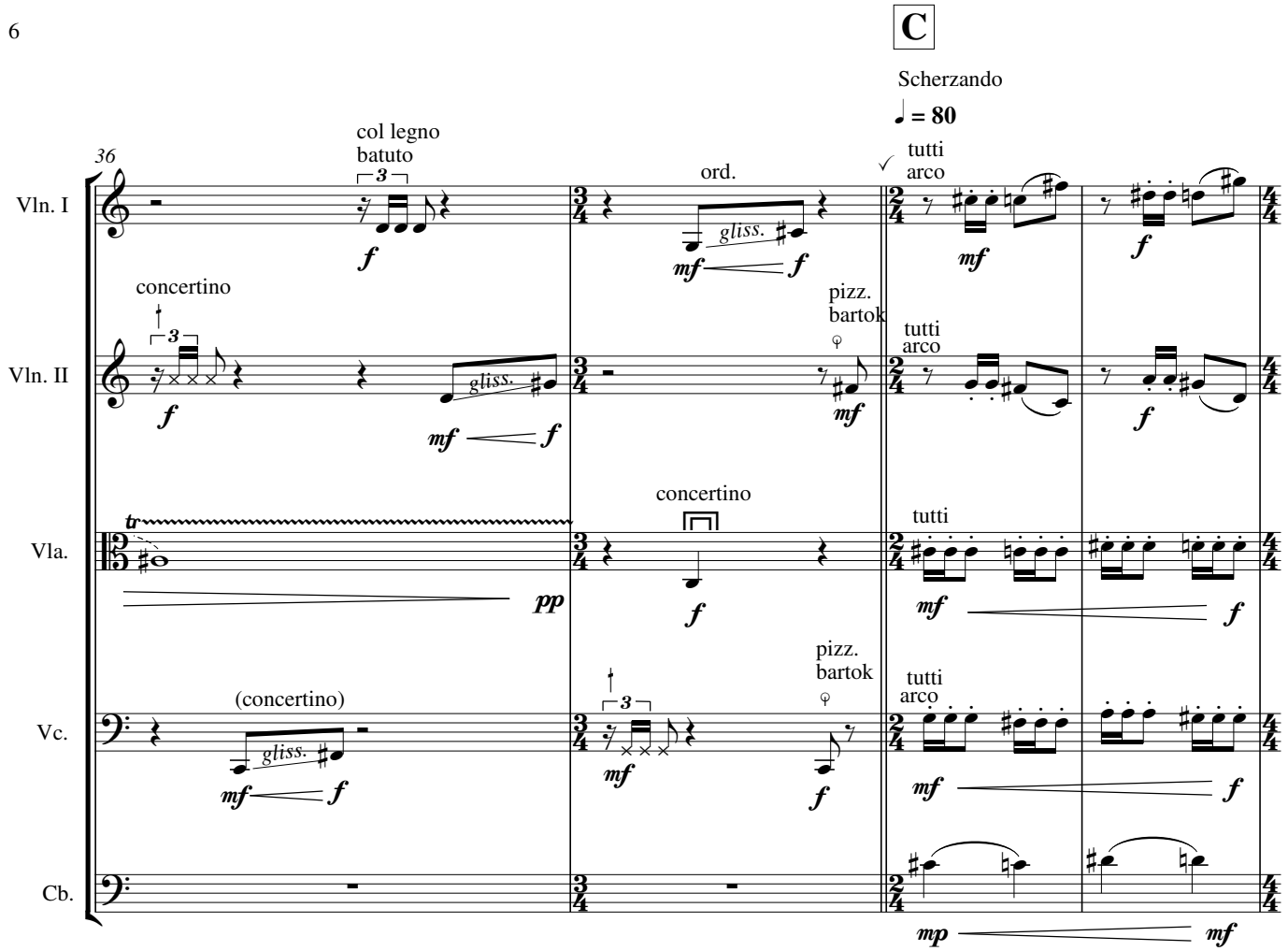
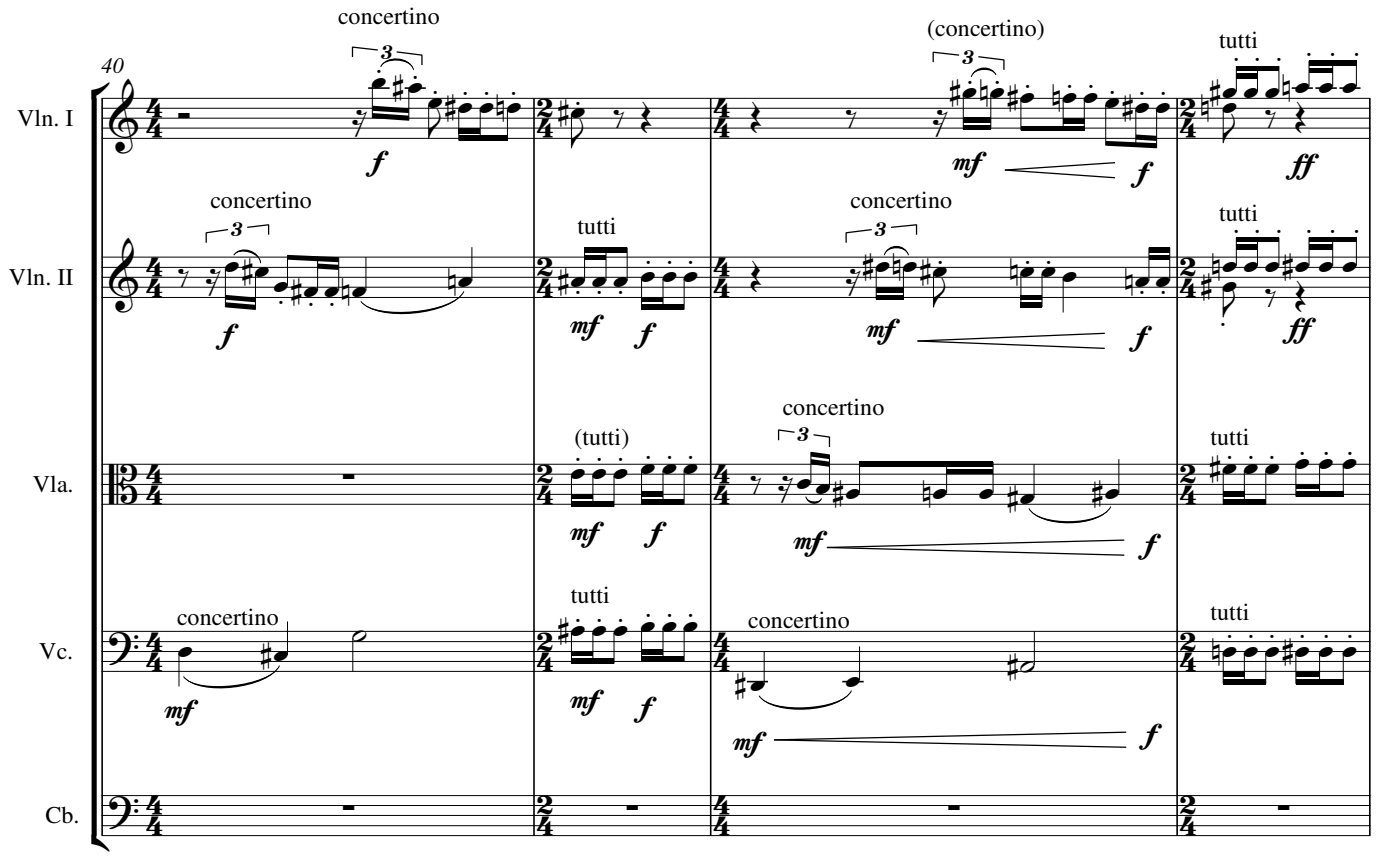
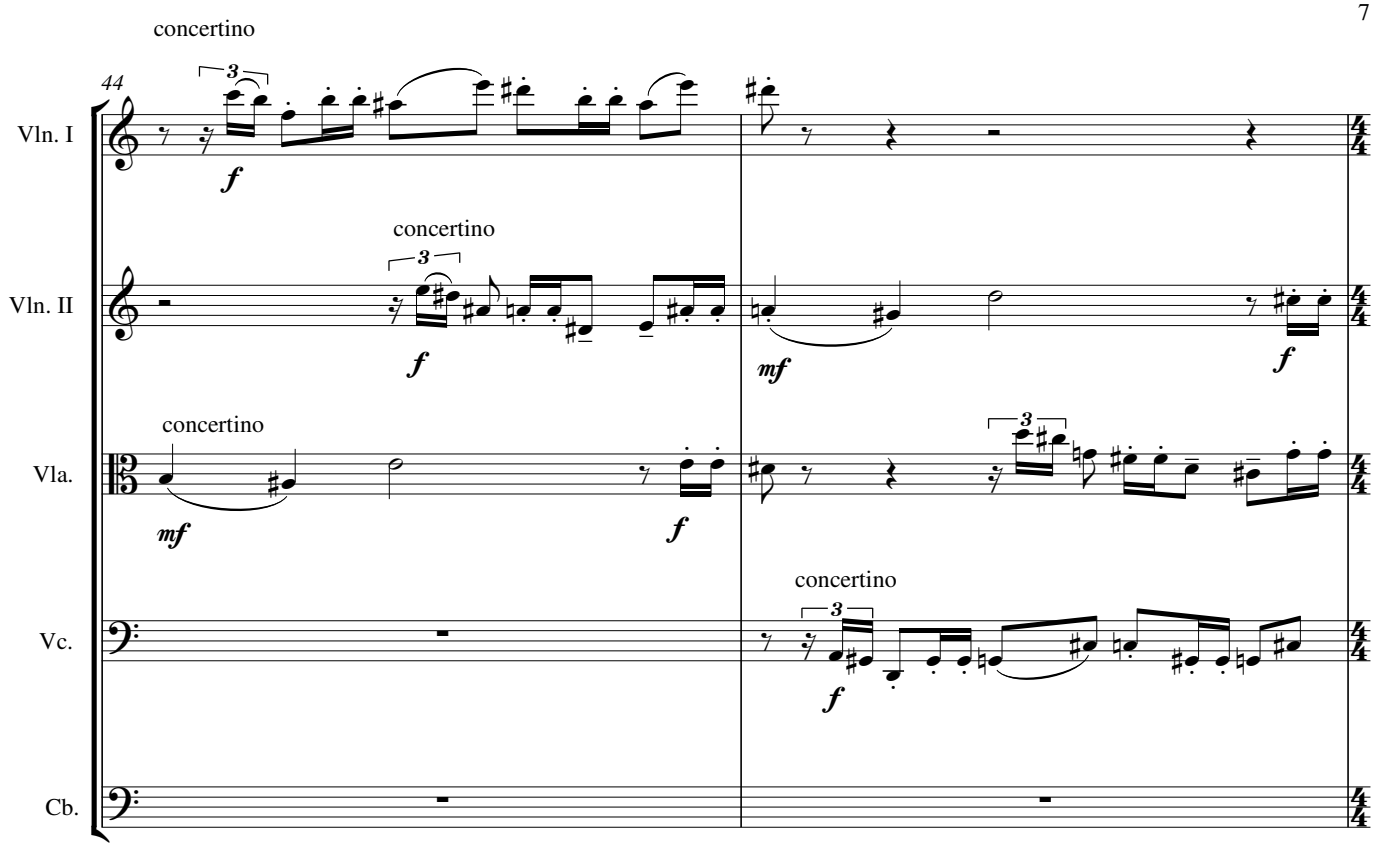
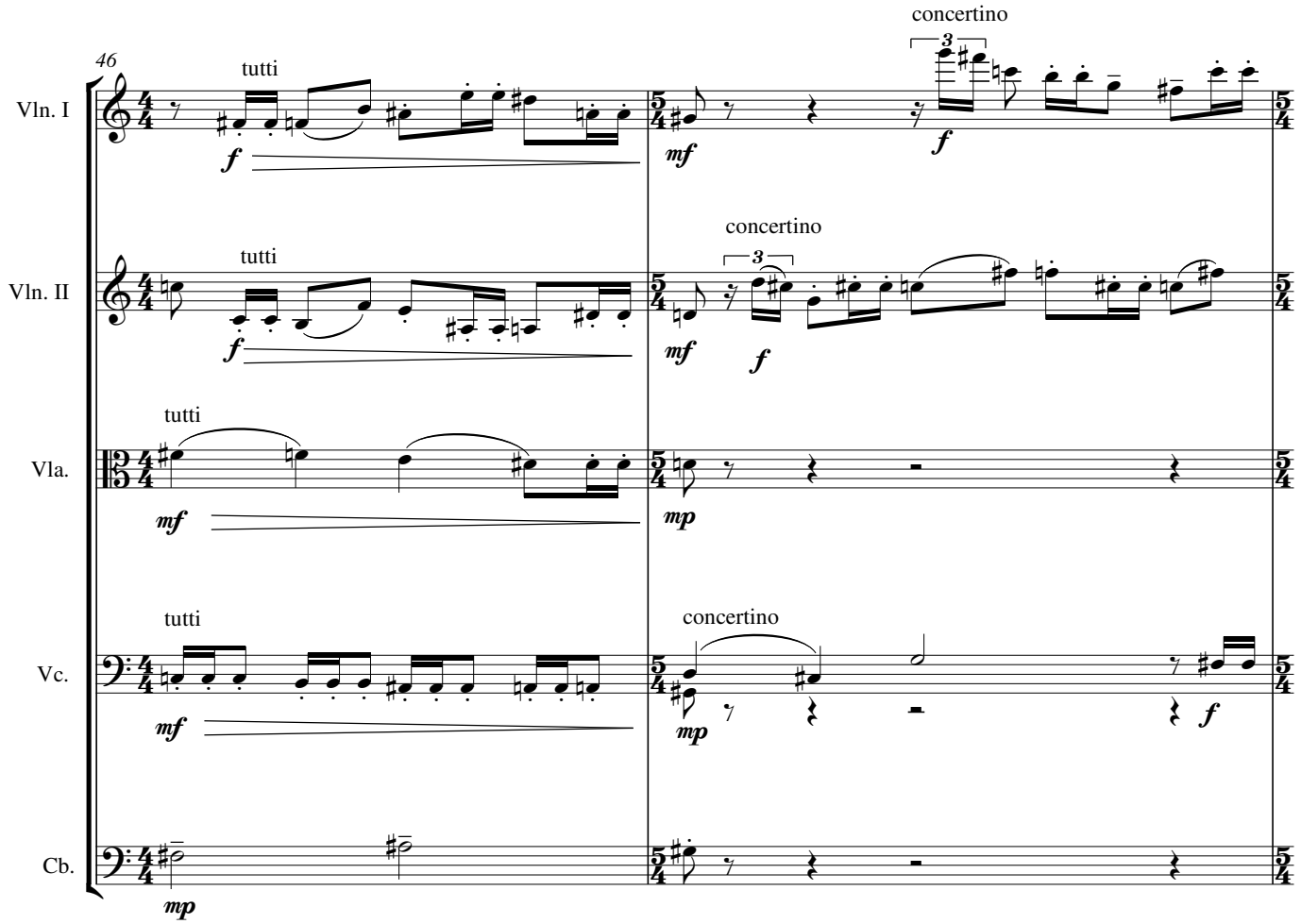
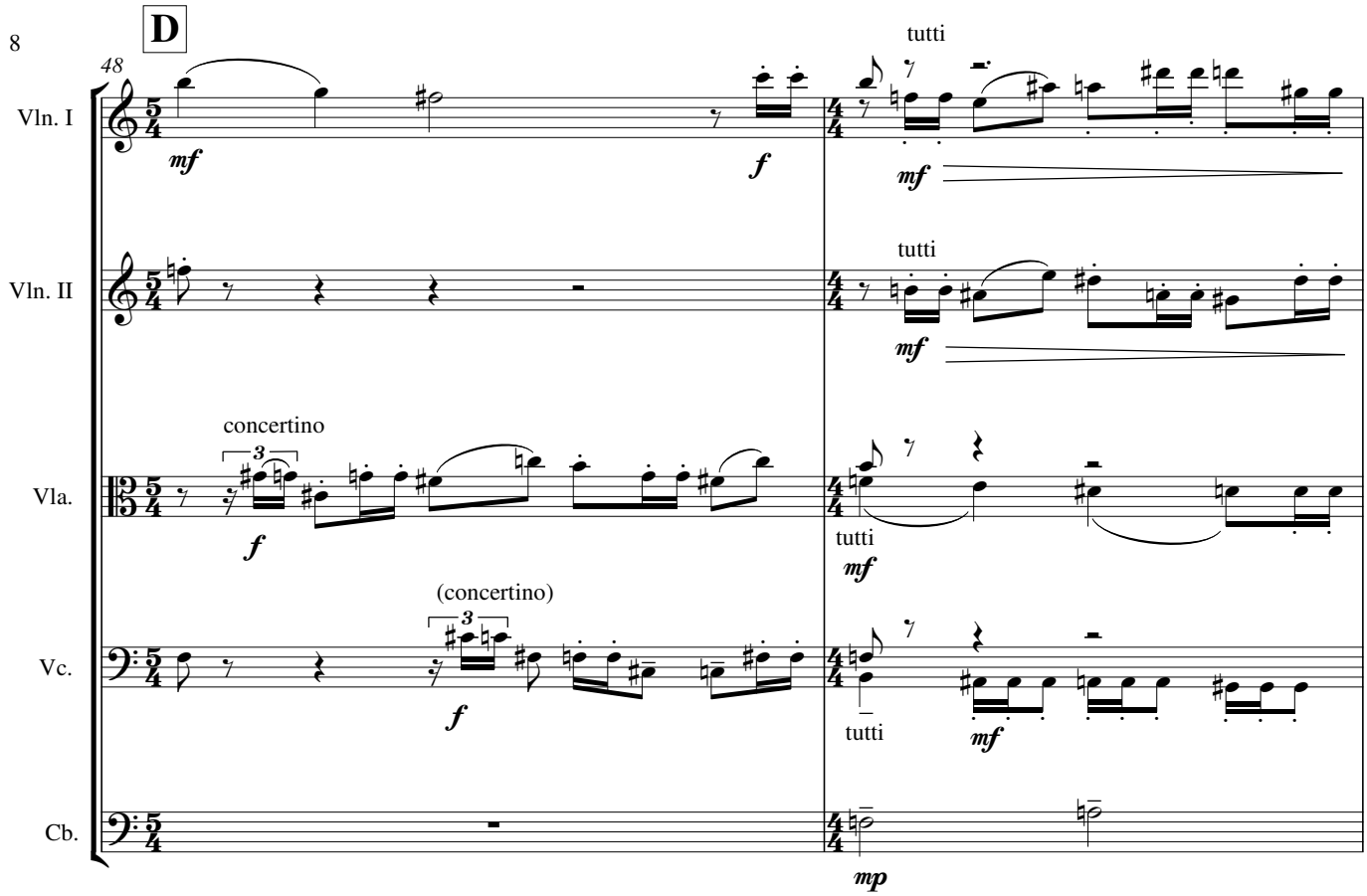
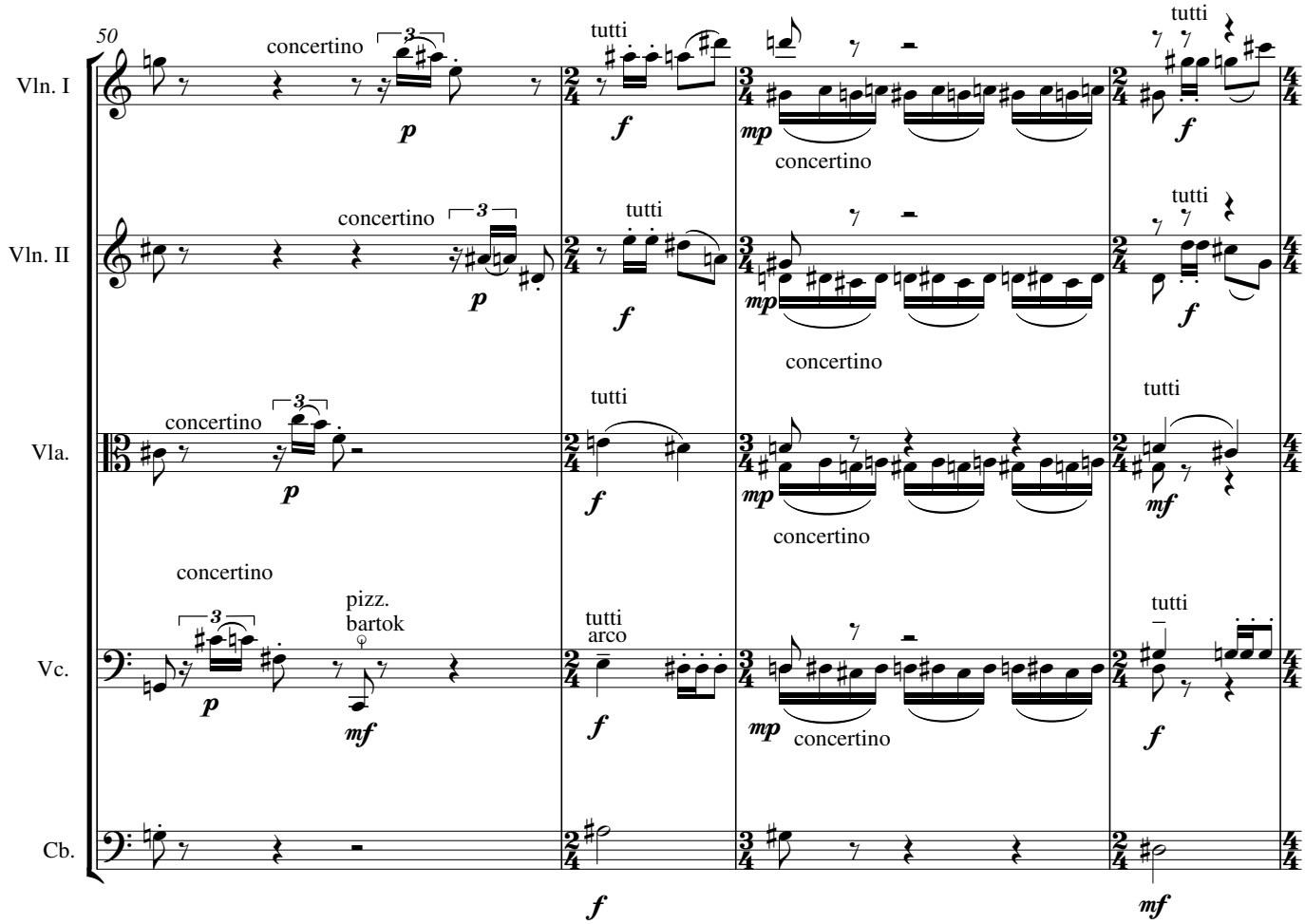
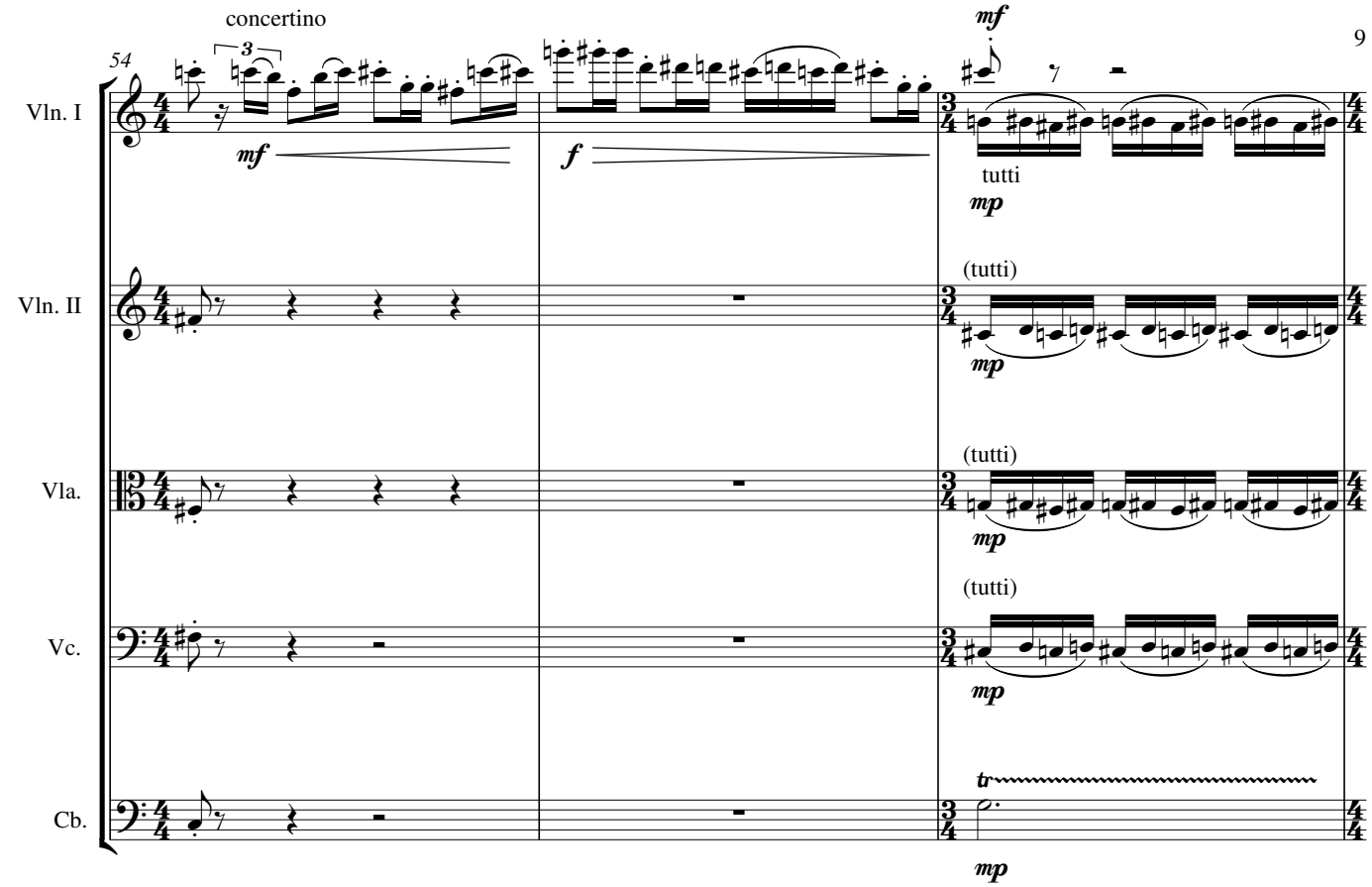
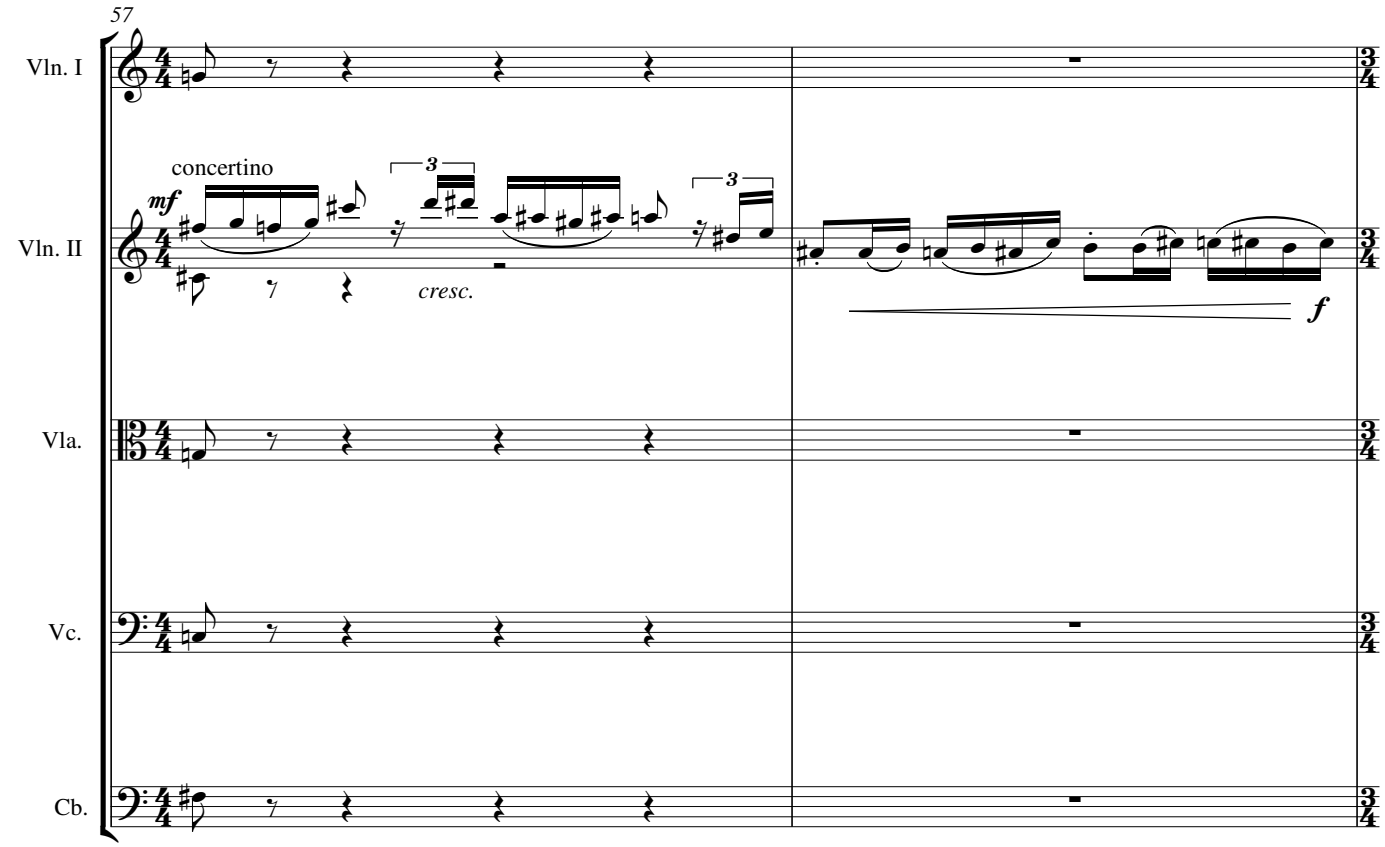
3) O símbolo 𝍪 e 𝍫 refere-se ao posicionamento do arco em uma ou duas cordas, entre o estandarte e a ponte.

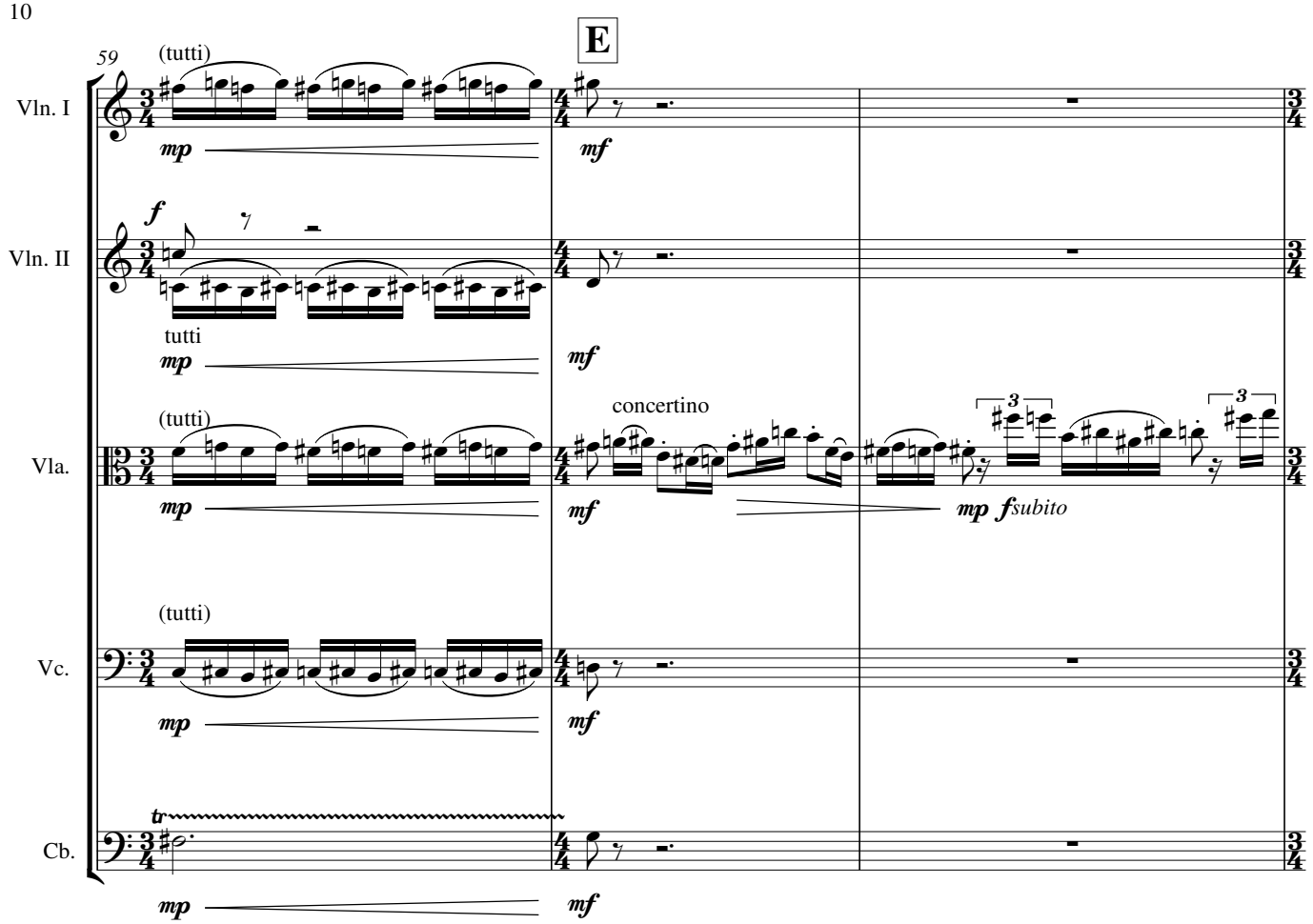
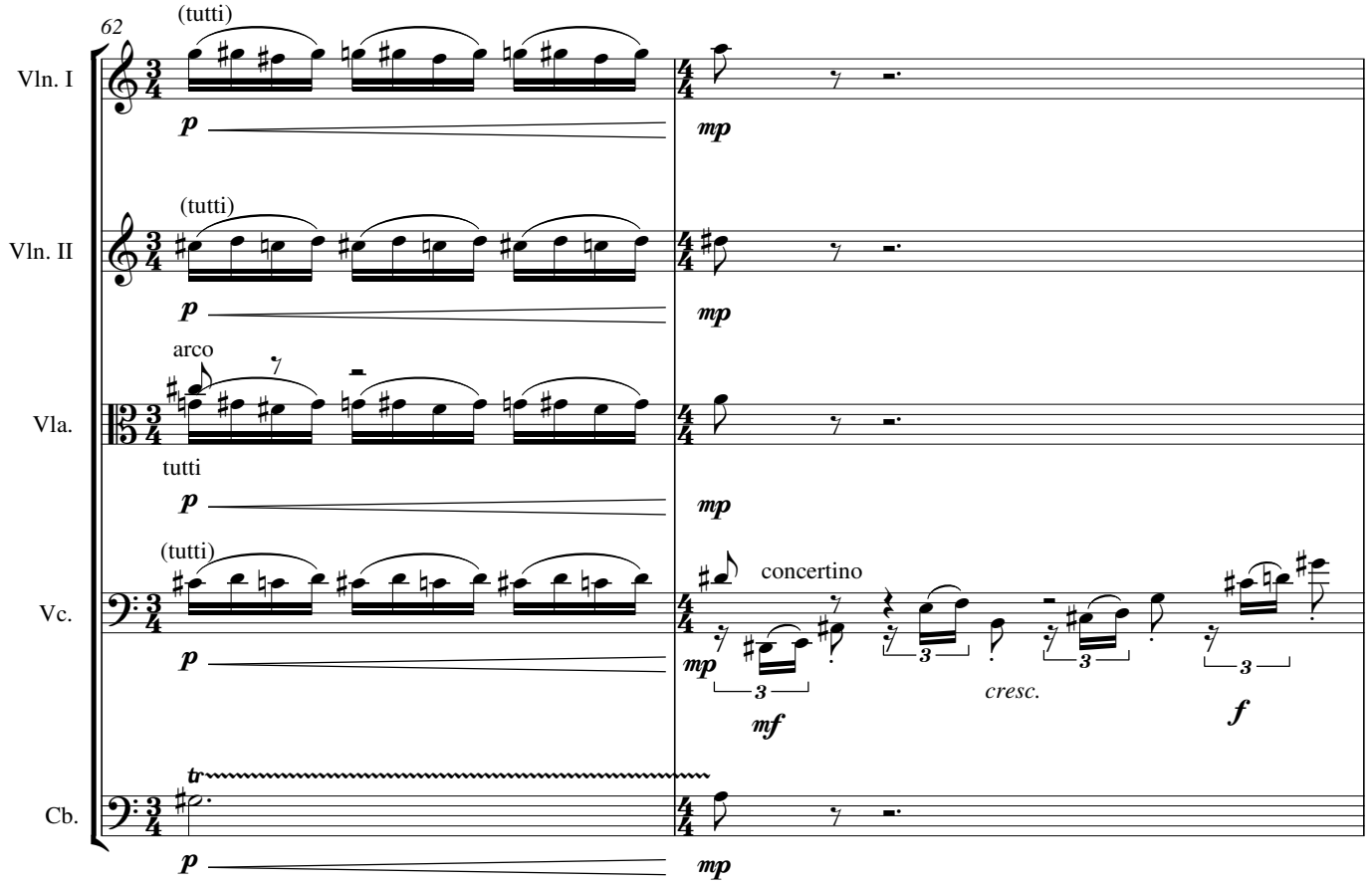
4) A seta ⟶ indica a modulação tímbrica, onde o arco de desloca lentamente da posição sul ponticello para o ordinário, ou desse para o sul tasto, ou vice-versa.

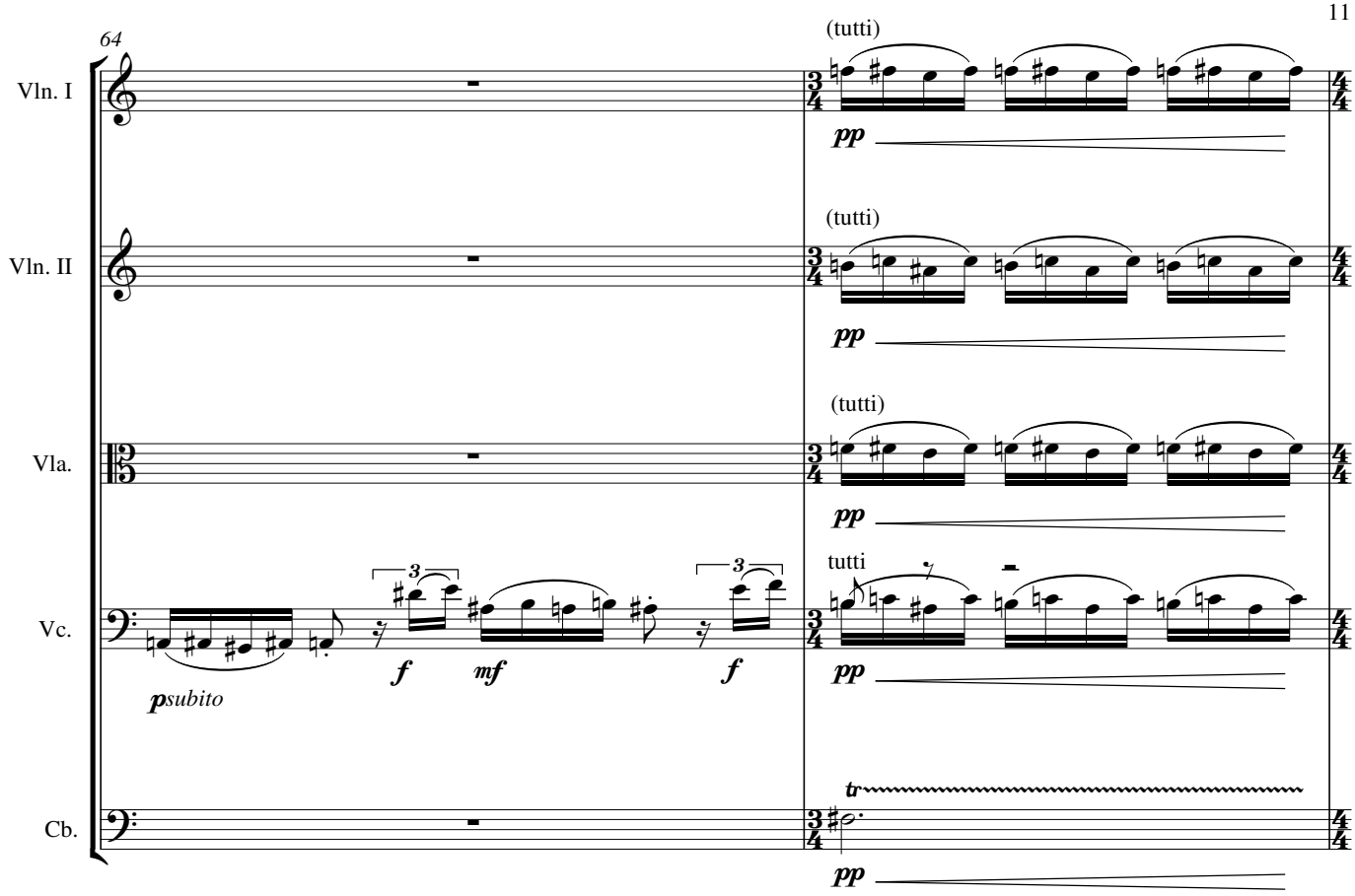
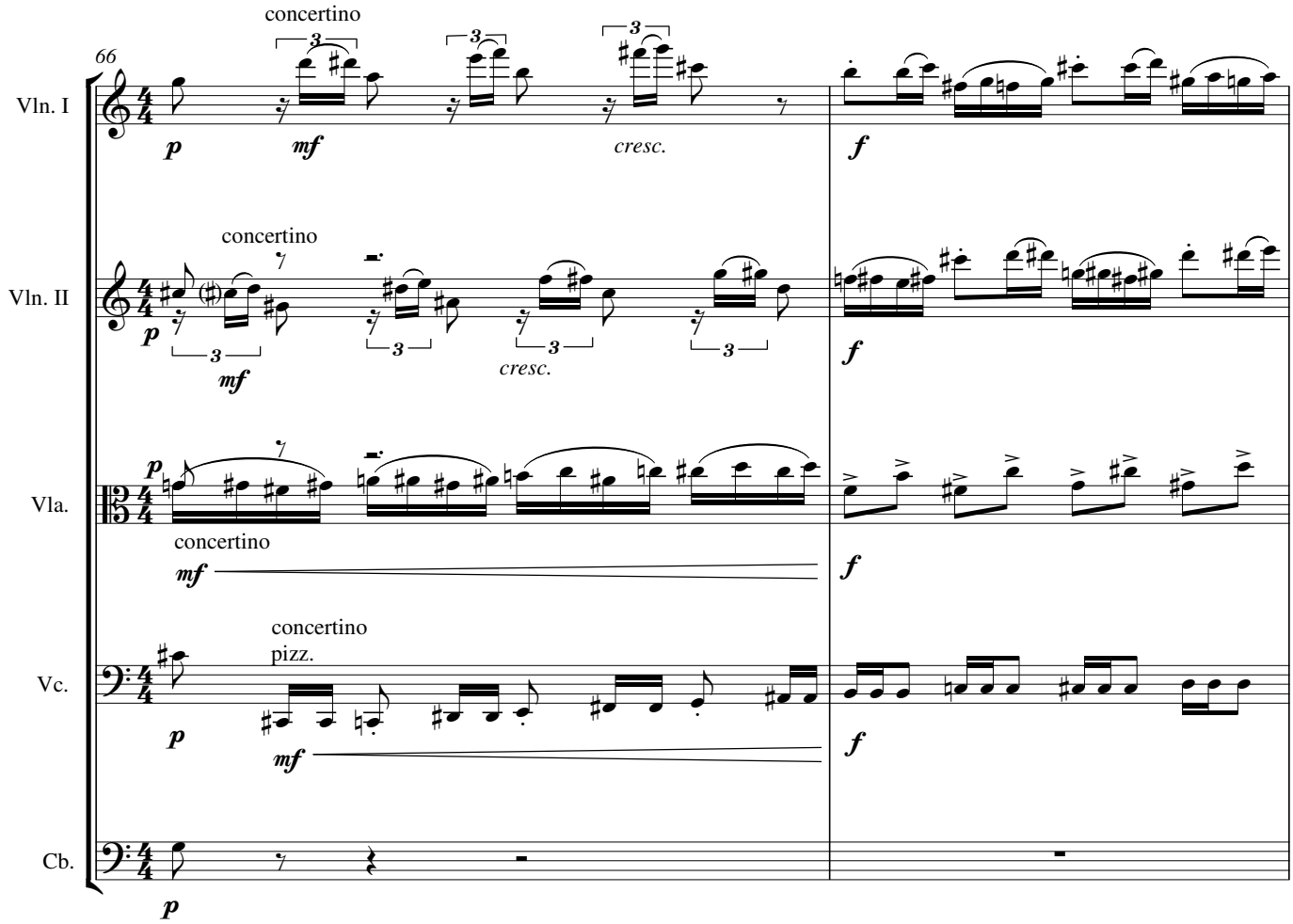
5) O símbolo 𝍩 indica o "over pressure", que refere-se ao som gerado através da pressão excessiva do arco sobre a corda.

2
4
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutii
concertino
sem surdina
concertino
ord
sul
pont.
7
(concertino)
ord.
sem surdina

(concertino)
ord. → sul pont.
10
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutii
Scherzando
♩ = 80
concertino
mf
f
ff
mp

Lento expressivo
♩ = 60
14
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutii
concertino
pizz.
arco
pizz. bartok
arco col legno batuto
ord.
div.
p
mp
mf
f
ff

4
B
19
concertino
pizz.
bartok
arco
col legno
batuto
tutii
ord,
div.
Scherzando
♩ = 80
(tutii)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Col legno batuto
tutii
arco
div.
mpsubito
Lento expressivo
♩ = 60
22
tutti
ord.
concertino
col legno
batuto
ord.
gliss.
concertino
pizz.
bartok

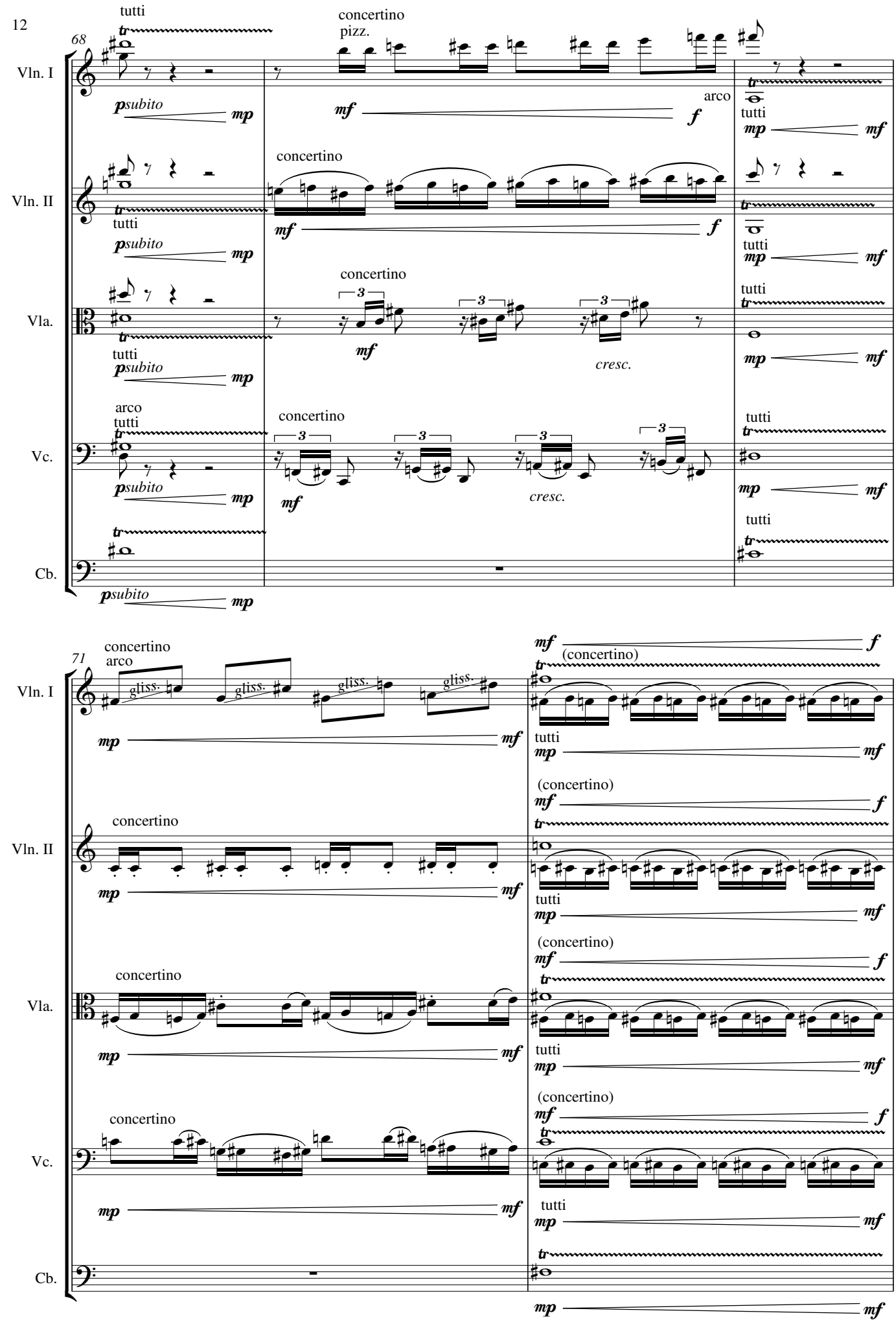

concertino
ord. → sul pont.
tutii
ord.
div.
Scherzando
♩ = 80
26
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
p subito
(p subito)
concertino
ord. → sul pont.
tutii
mp
p

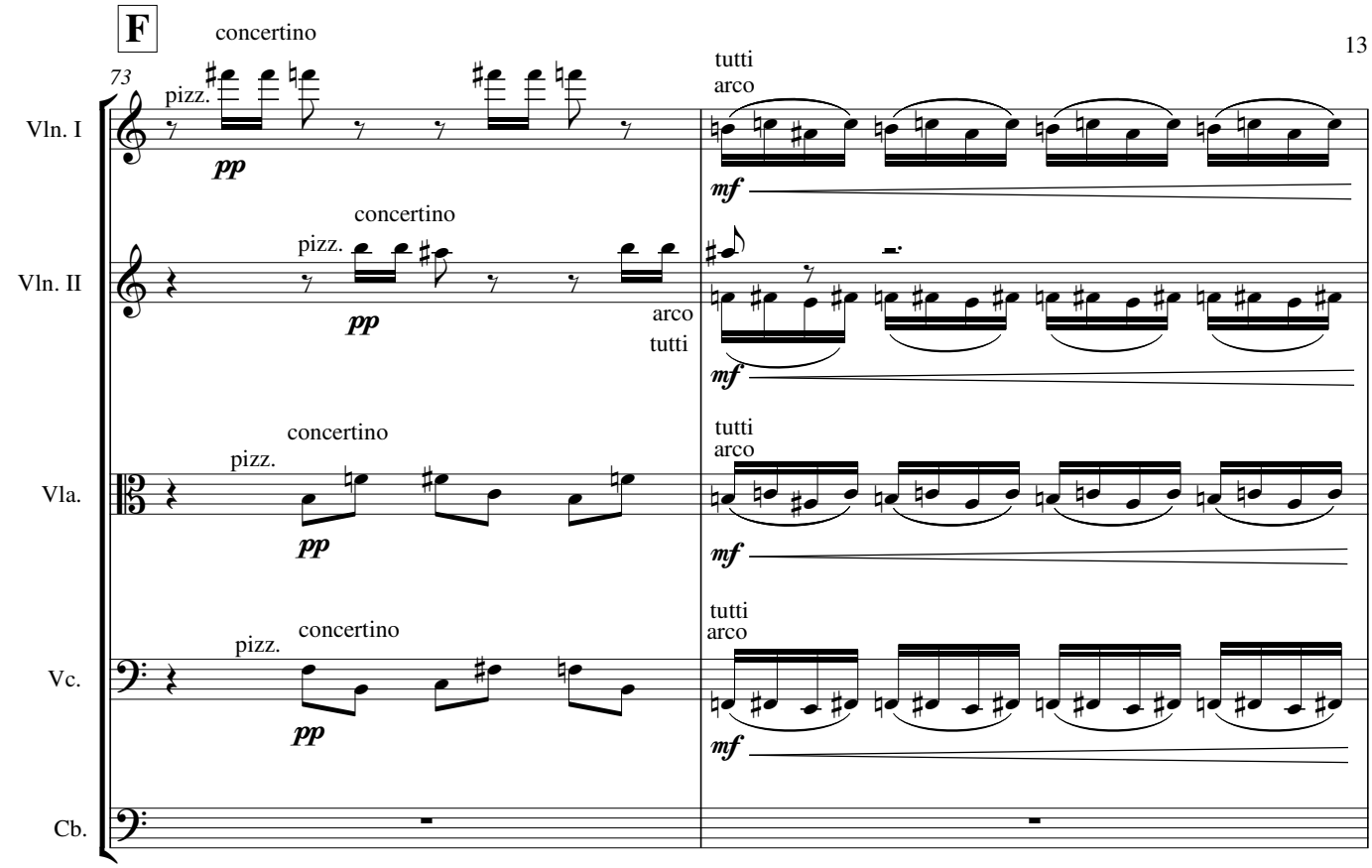

Lento
expressivo
♩ = 60
31
(tutii)
concertino
pizz.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutii
mp
mf
f
sfz
p
ord. → sul pont.
concertino
pizz.
bartok
arco
col legno
batuto
ff

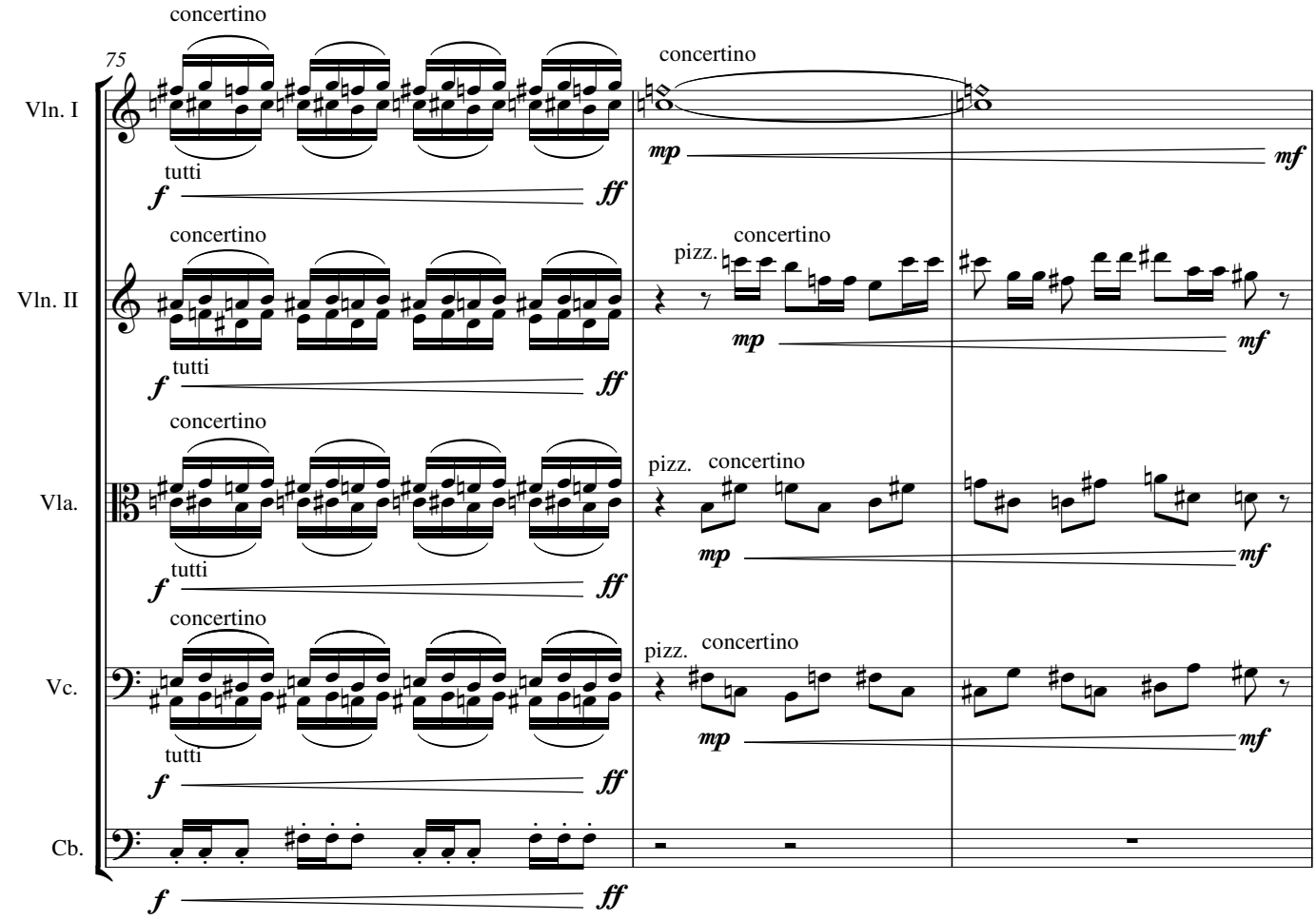
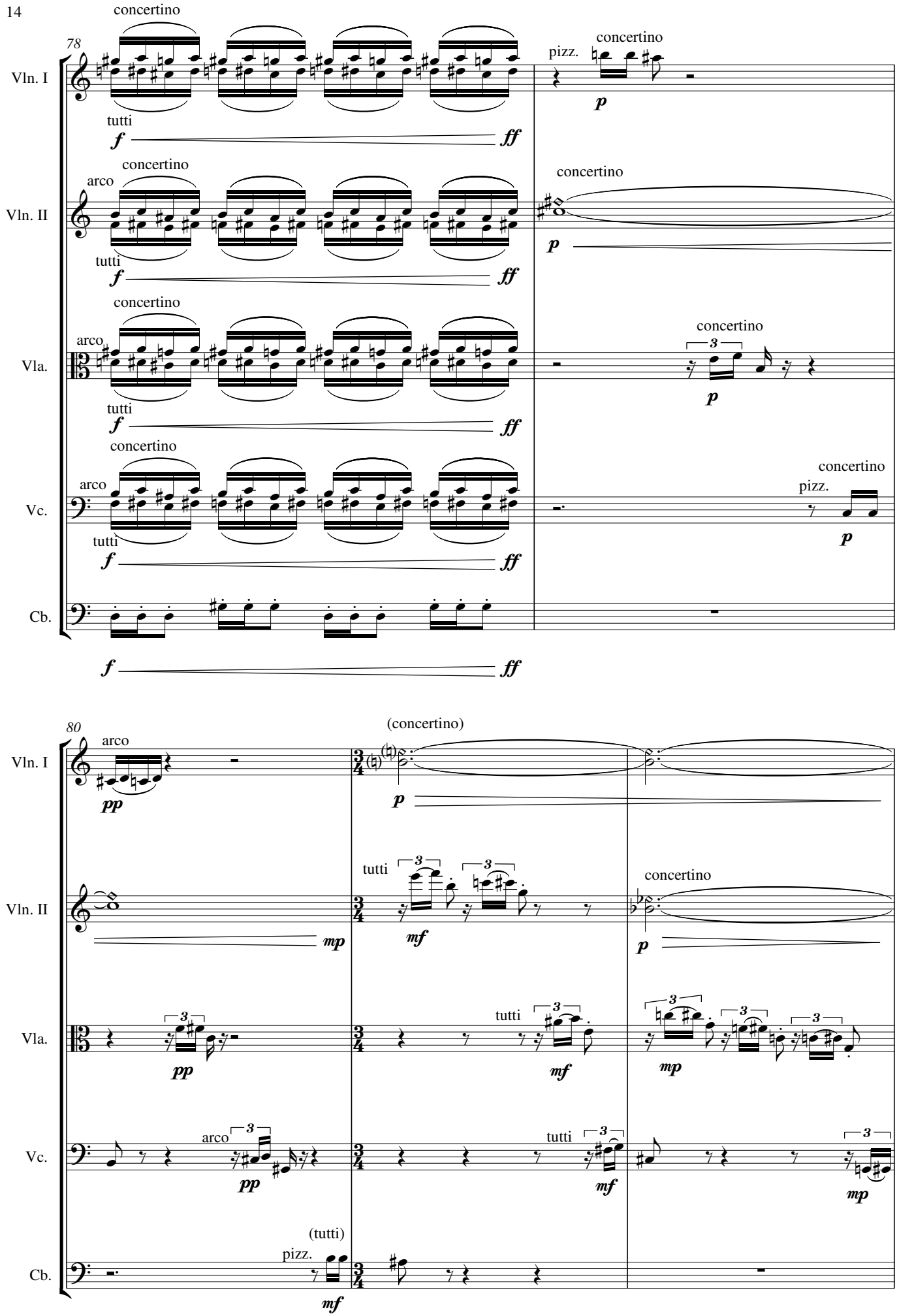
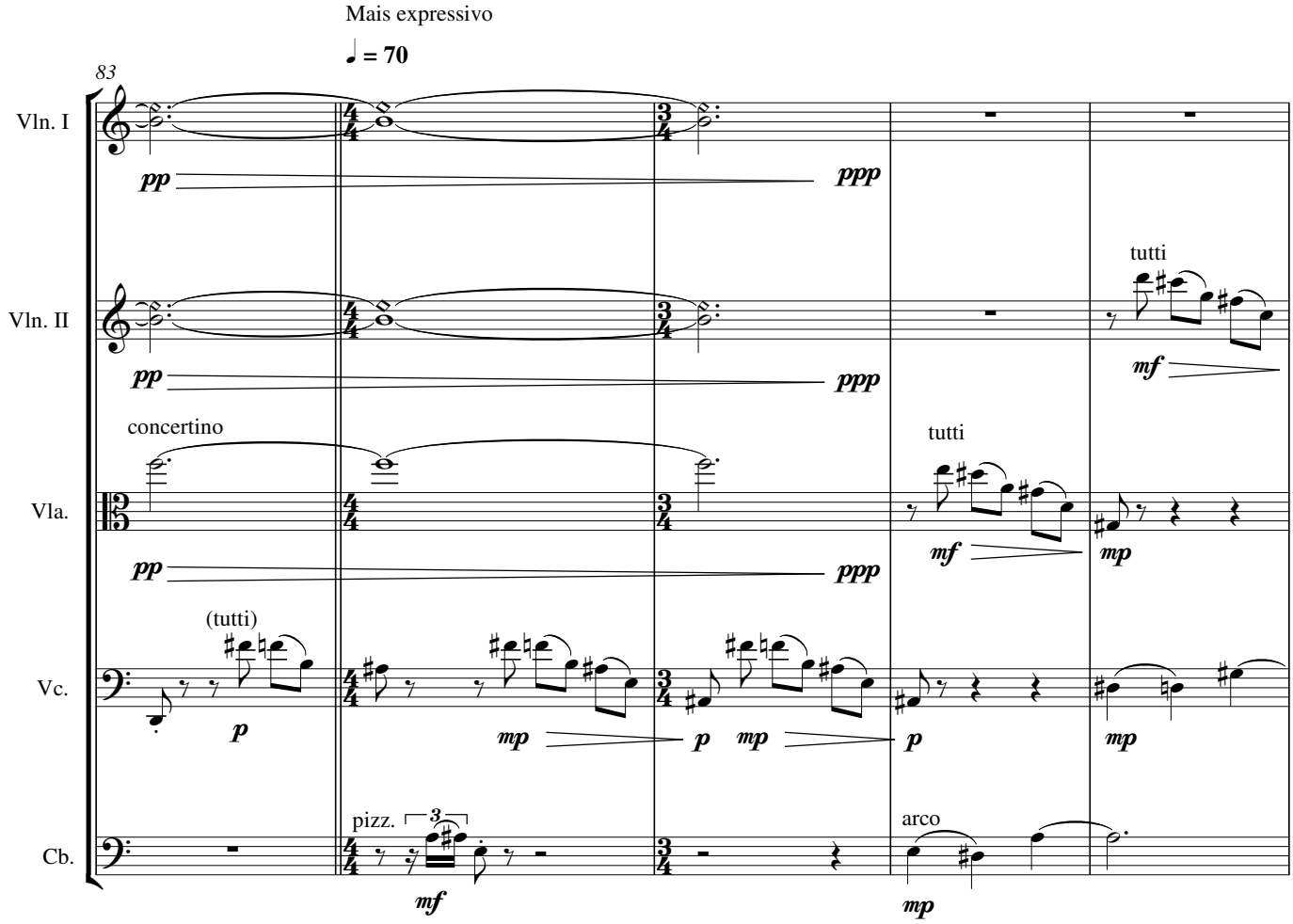
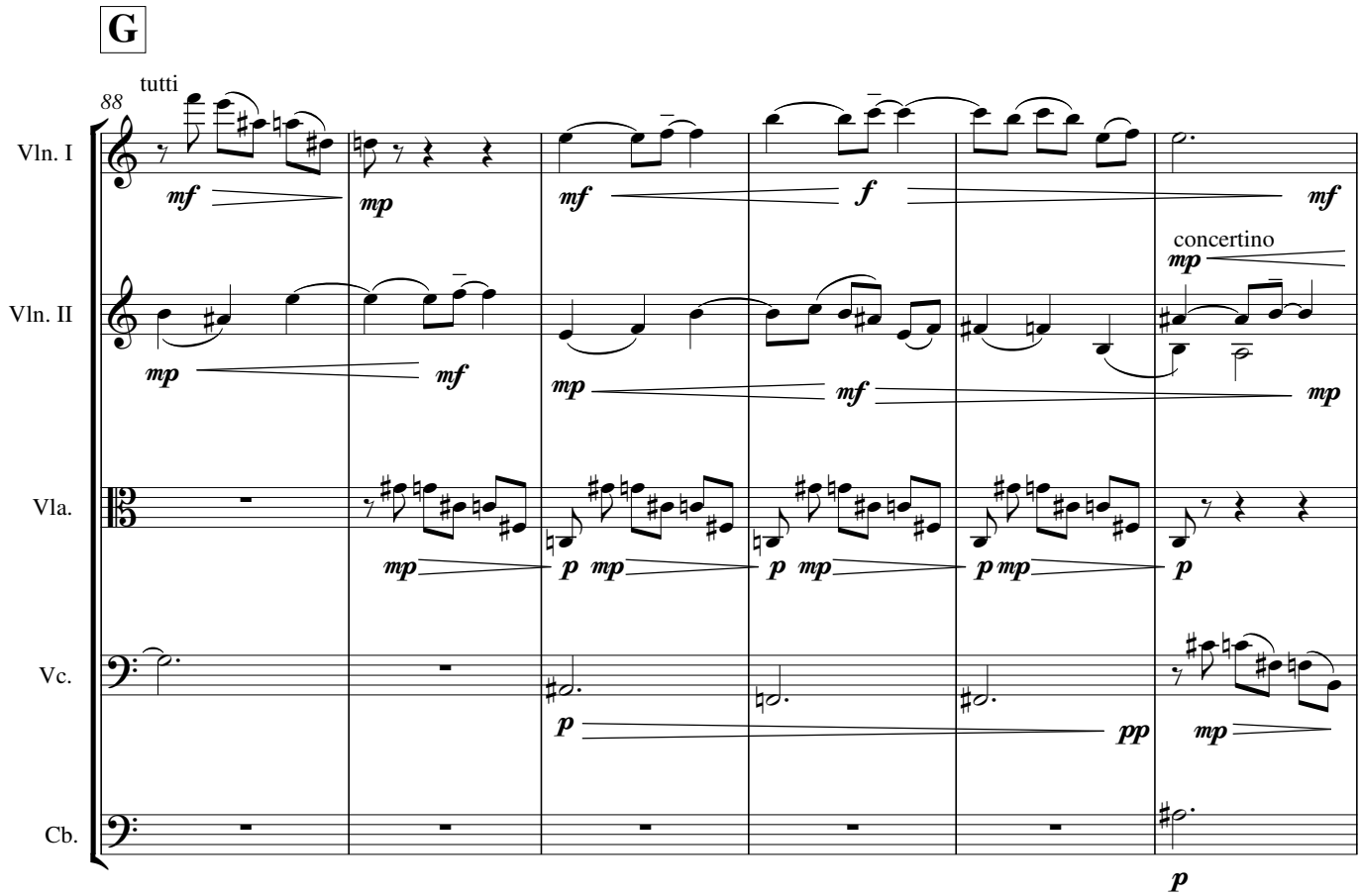
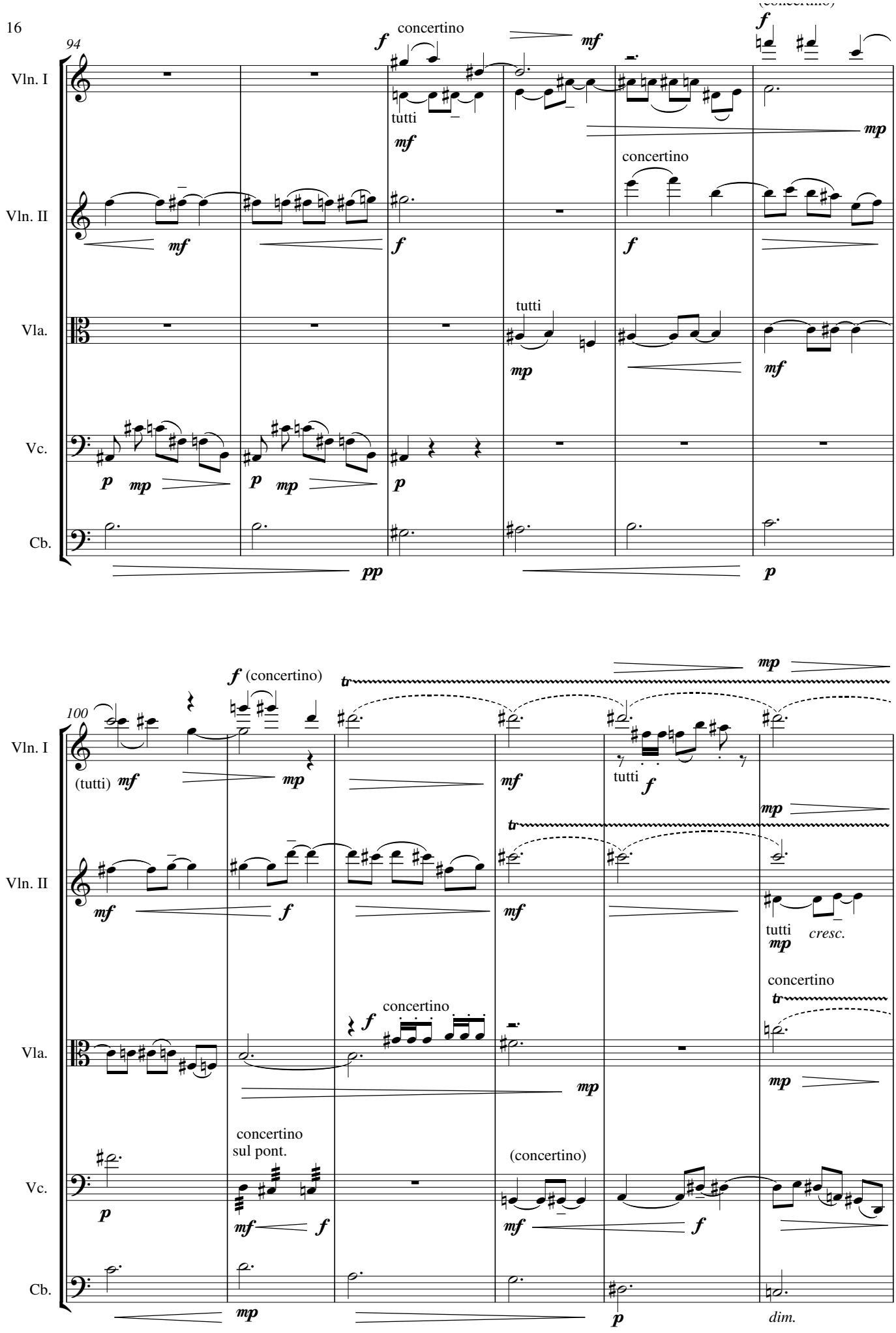
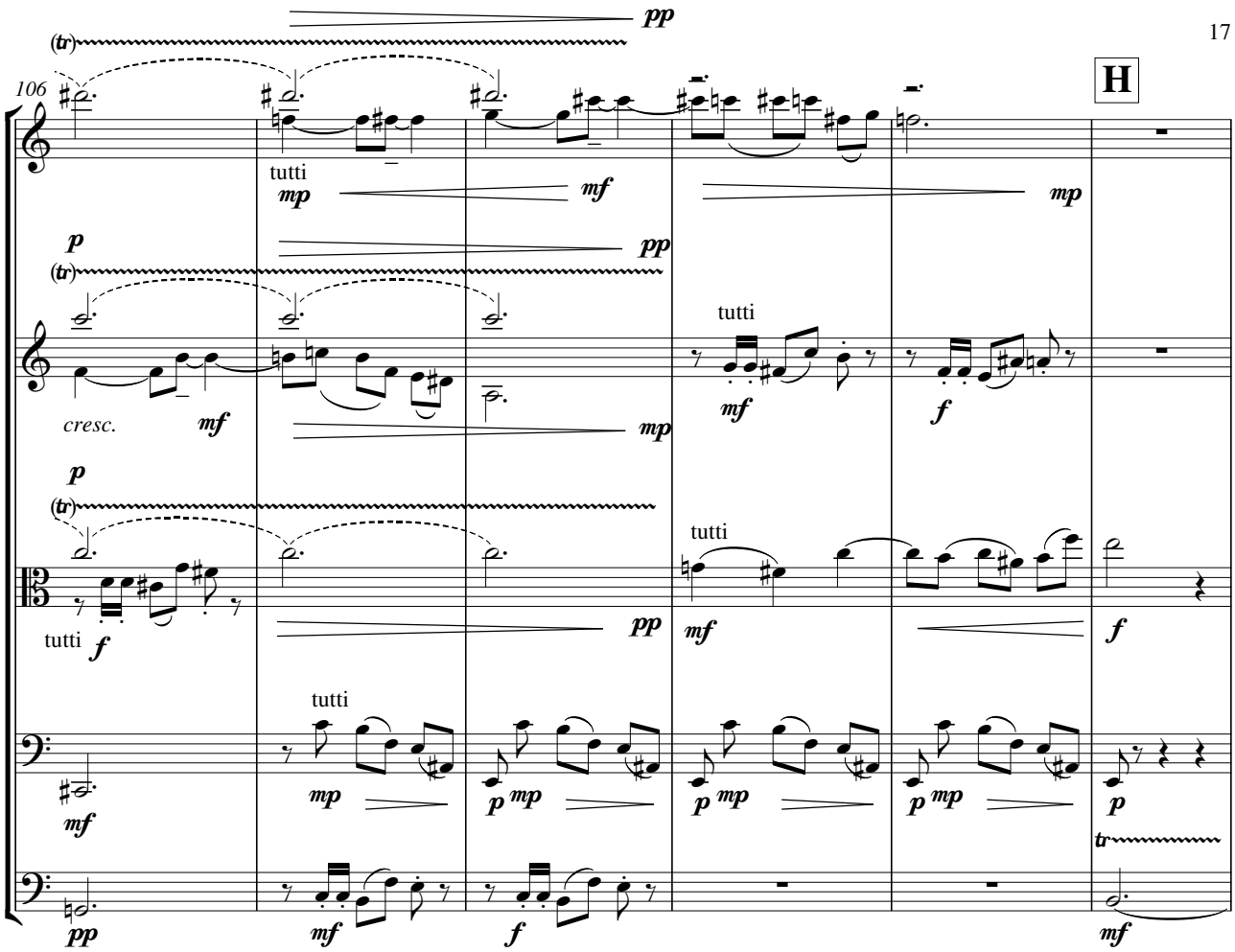
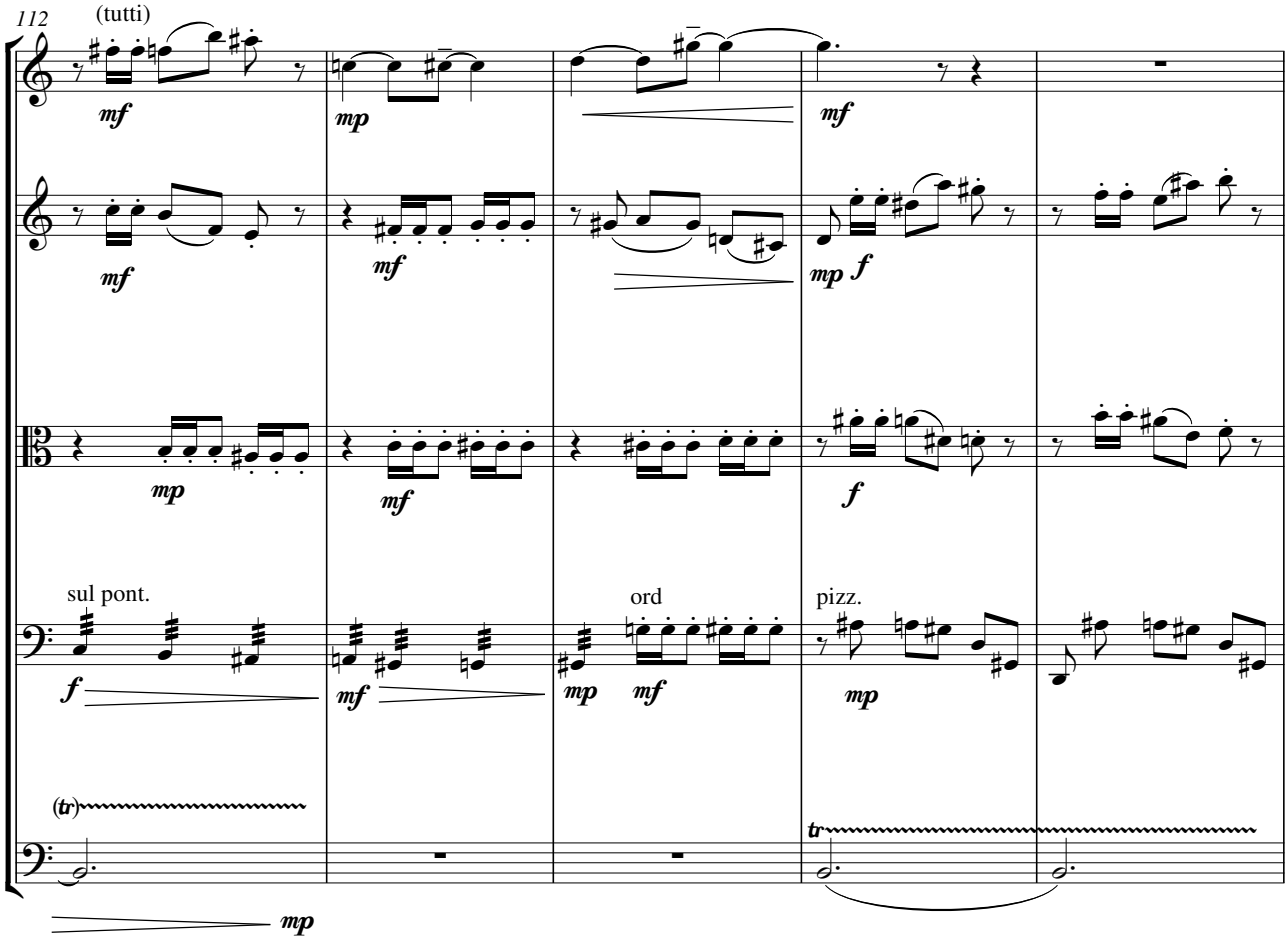

C
Scherzando
♩ = 80
36
Vln. I
Vln. II
Vla.
Vc.
Cb.
col legno batuto
ord.
tutti arco
concertino
pizz. bartok
gliss.
(concertino)
tr
pp
mf
f
mp
ff

40
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
(concertino)
tutti
(tutti)
mf
f
ff

concertino
44
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

46
tutti
concertino
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp

8
D
48
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
(concertino)
tutti
mf
f
mp

50
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
tutti
pizz.
bartok
arco
p
mf
f
mp

9
54
concertino
3
mf
f
mf
tutti
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tutti)
tr

57
concertino
mf
3
cresc.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

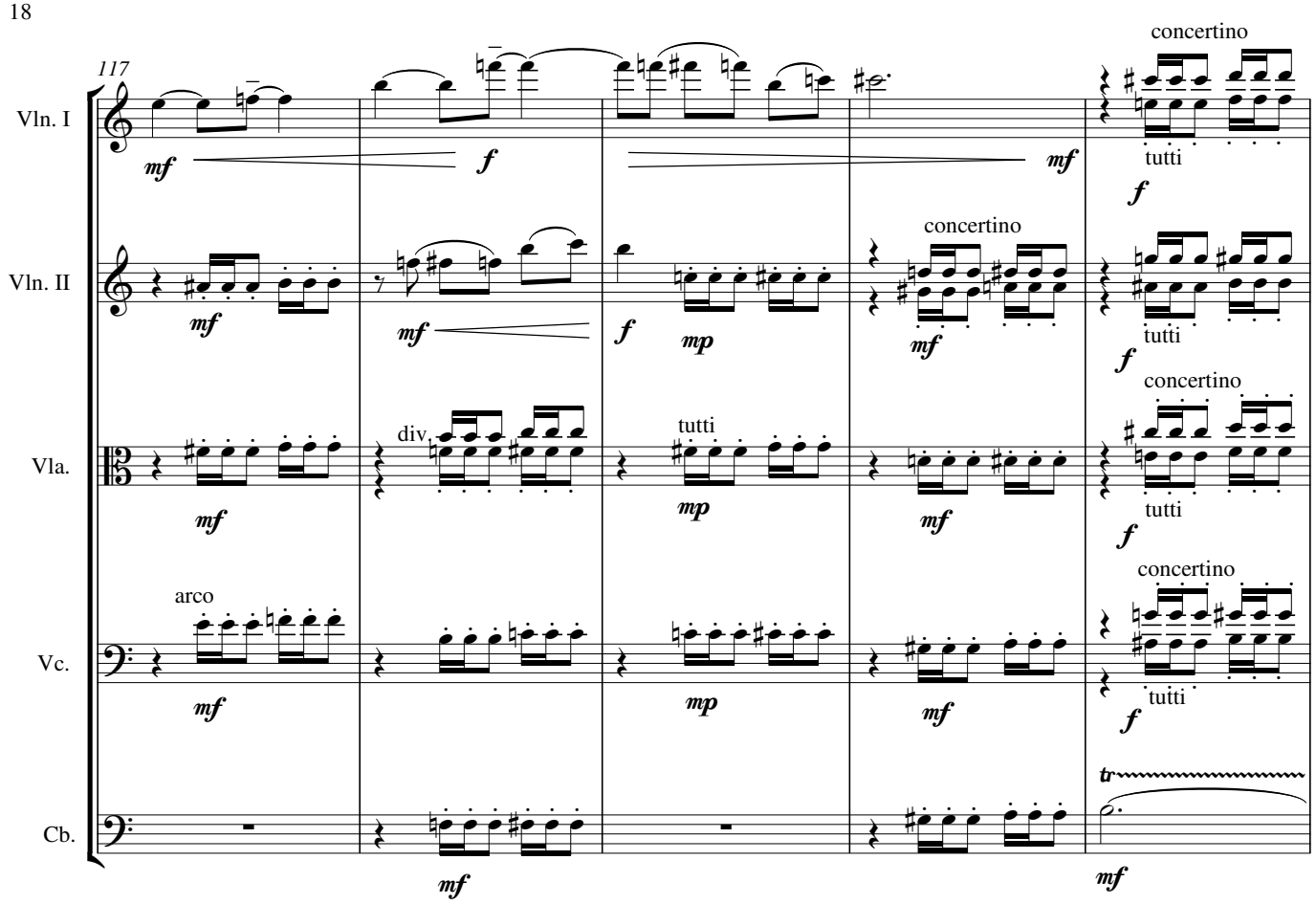
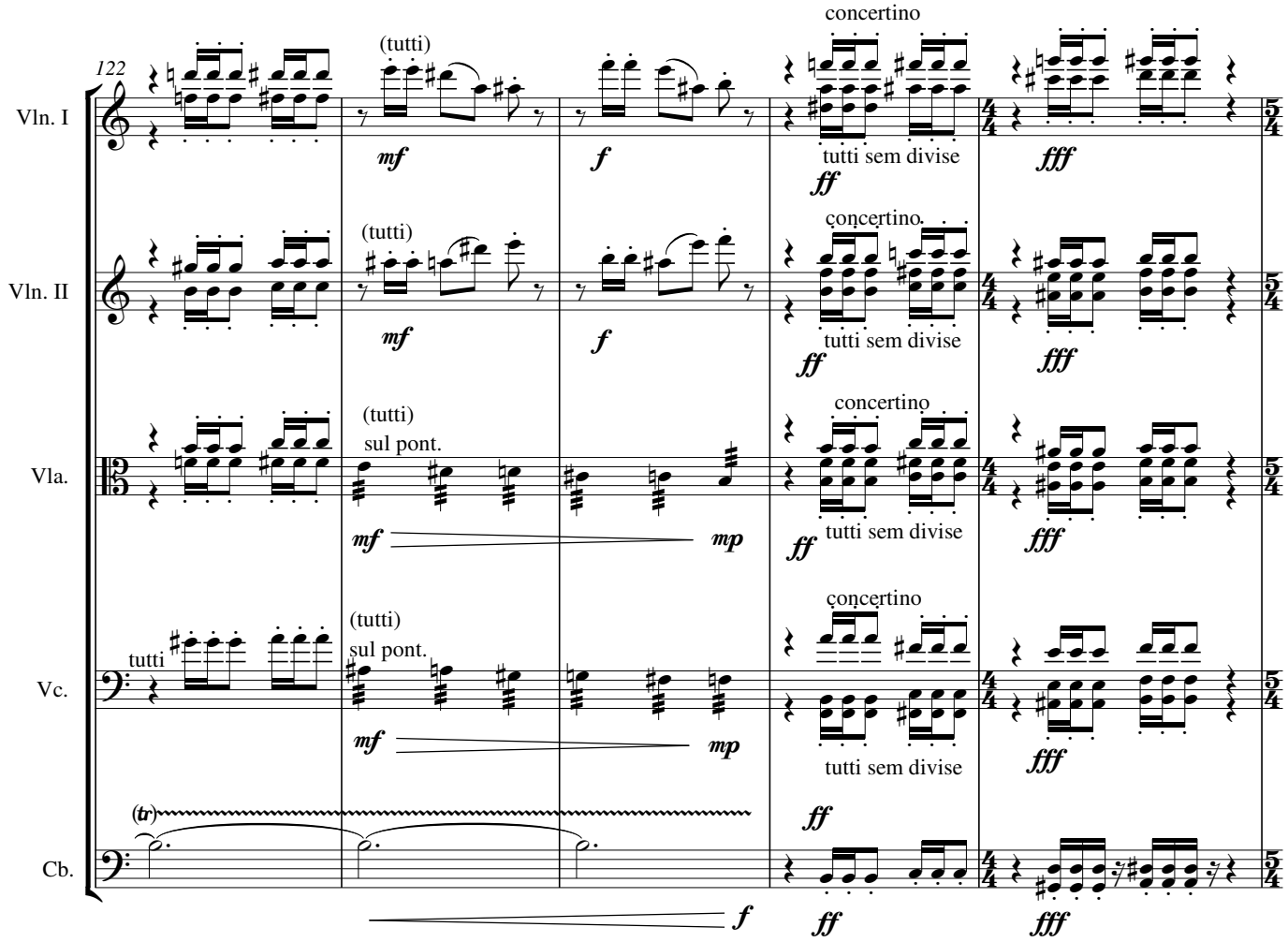
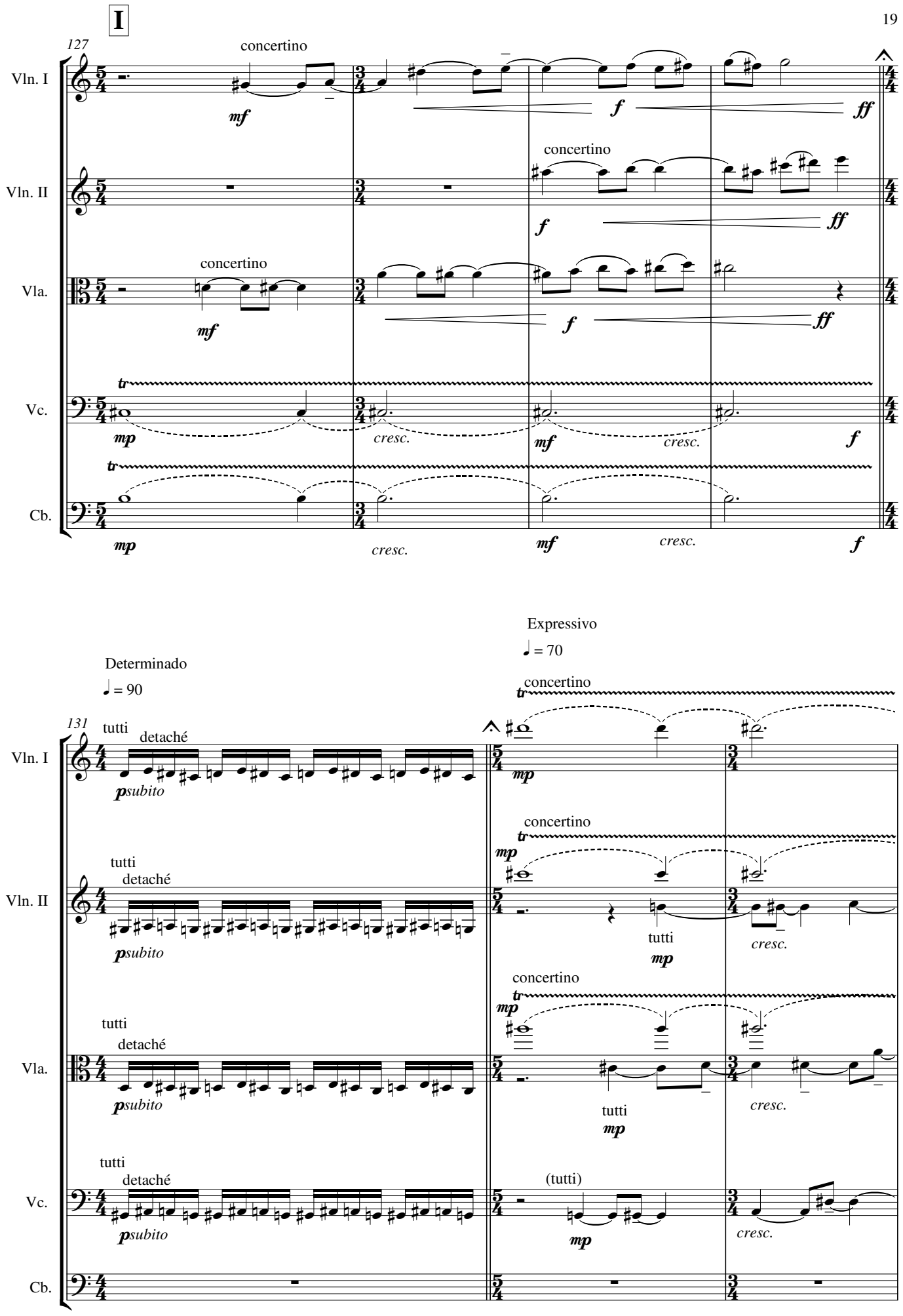
10

59
E
(tutti)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
tutti
concertino
mp fsubito
tr

62
(tutti)
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
arco
tutti
concertino
cresc.
mf
f
tr


64
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tutti)
pp
tutti
psubito
f
mf
tr

66
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
p
mf
cresc.
f
concertino pizz.

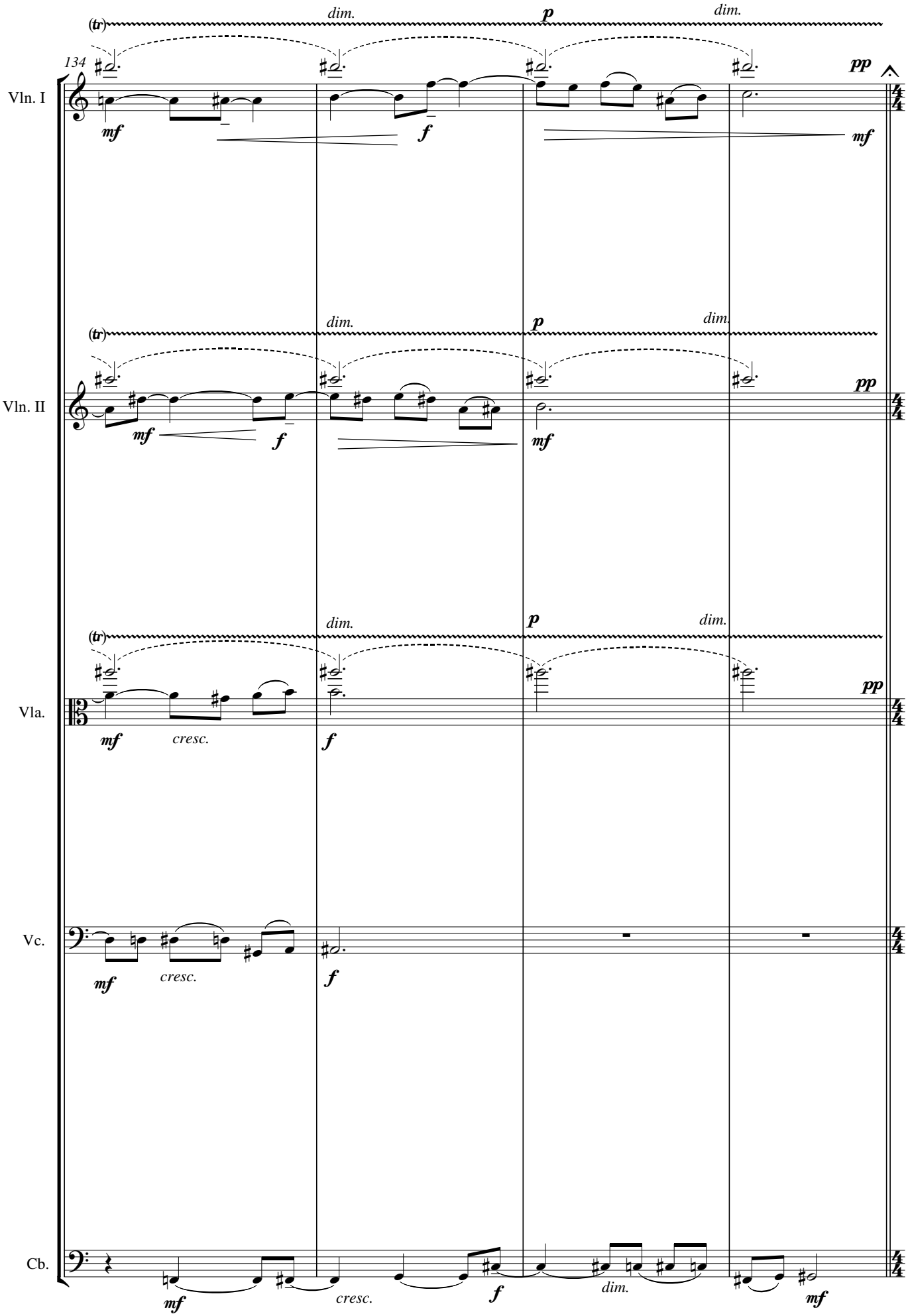

12
68
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
concertino
pizz.
arco
psubito
mp
mf
f
cresc.
71
gliss.
(concertino)

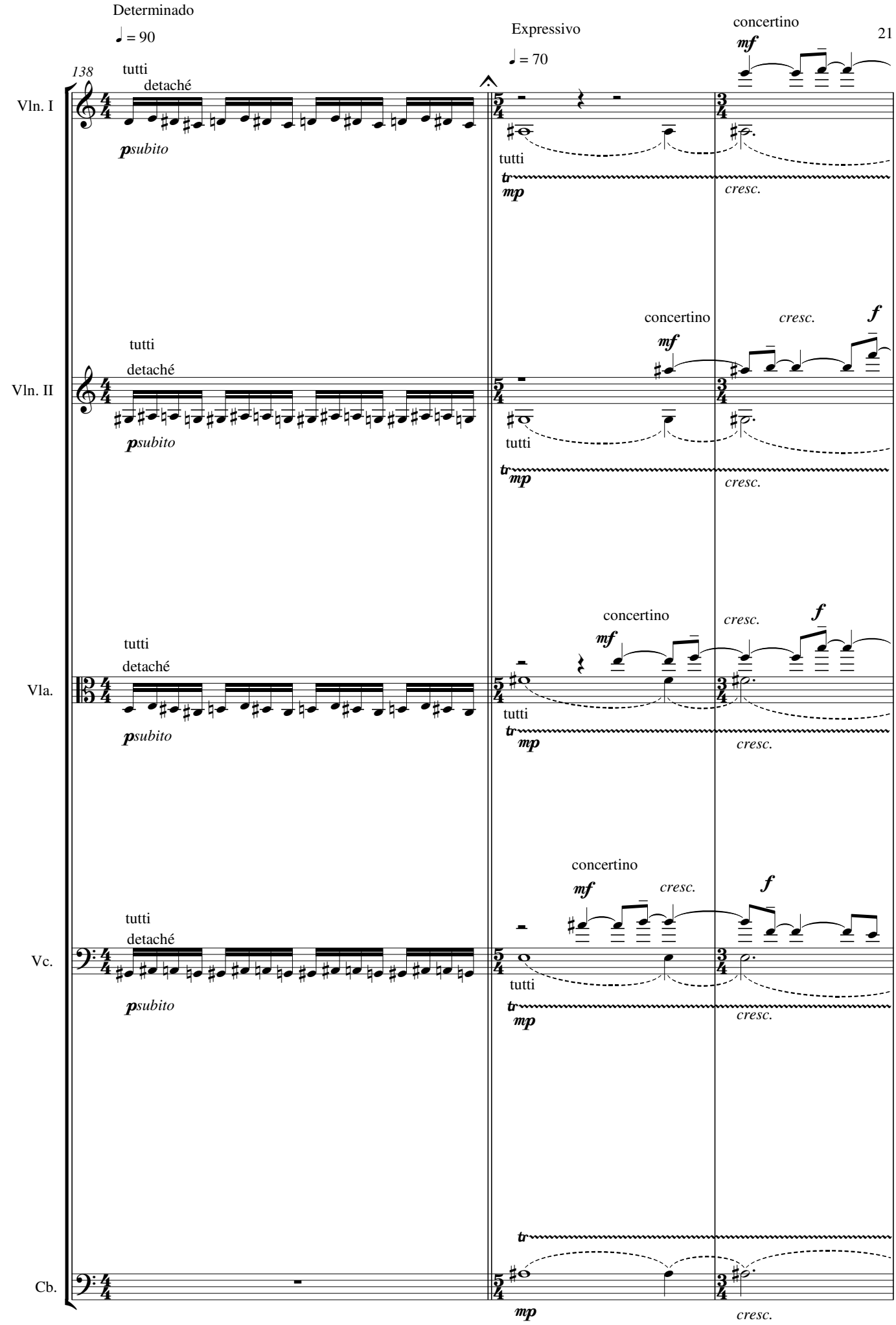
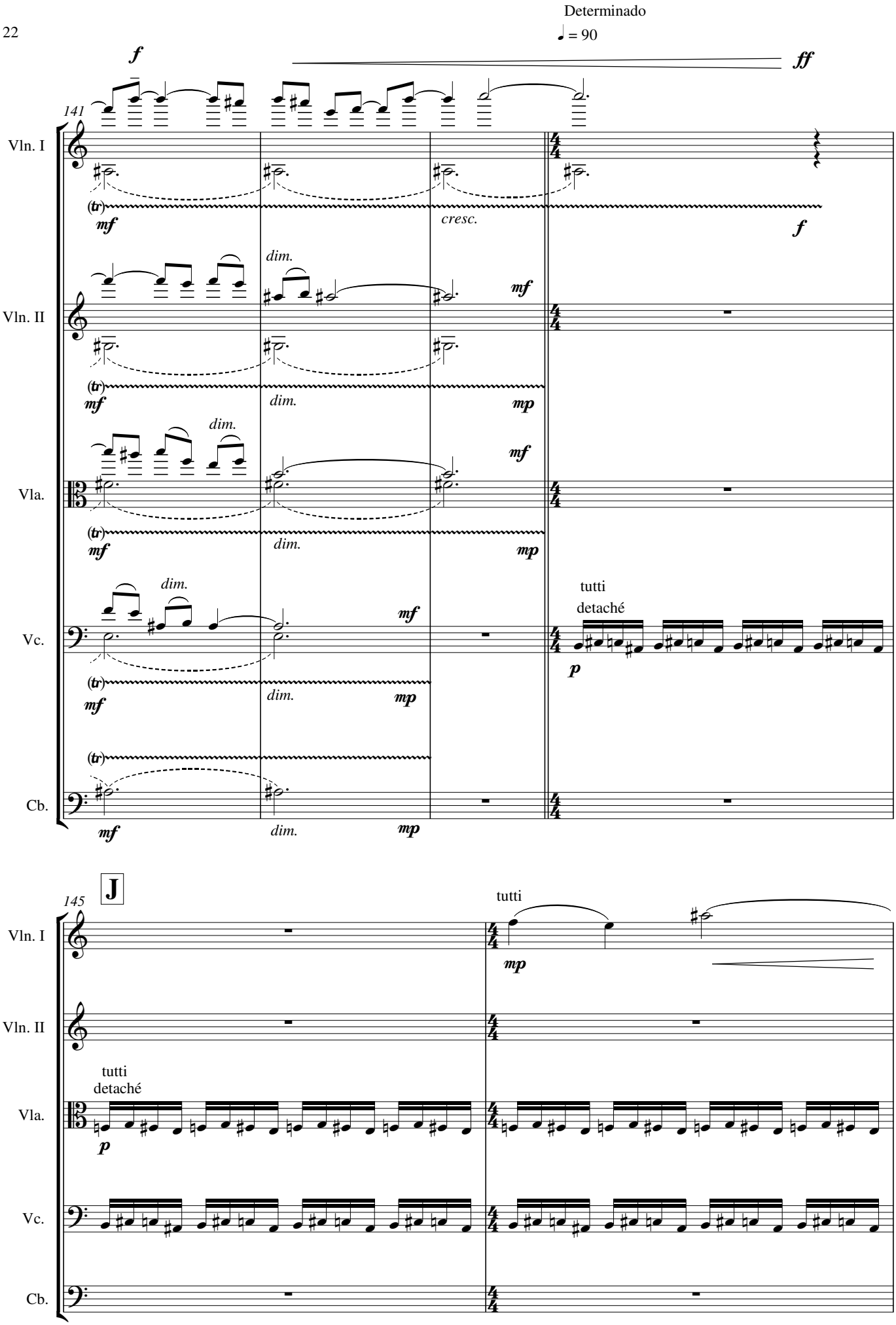
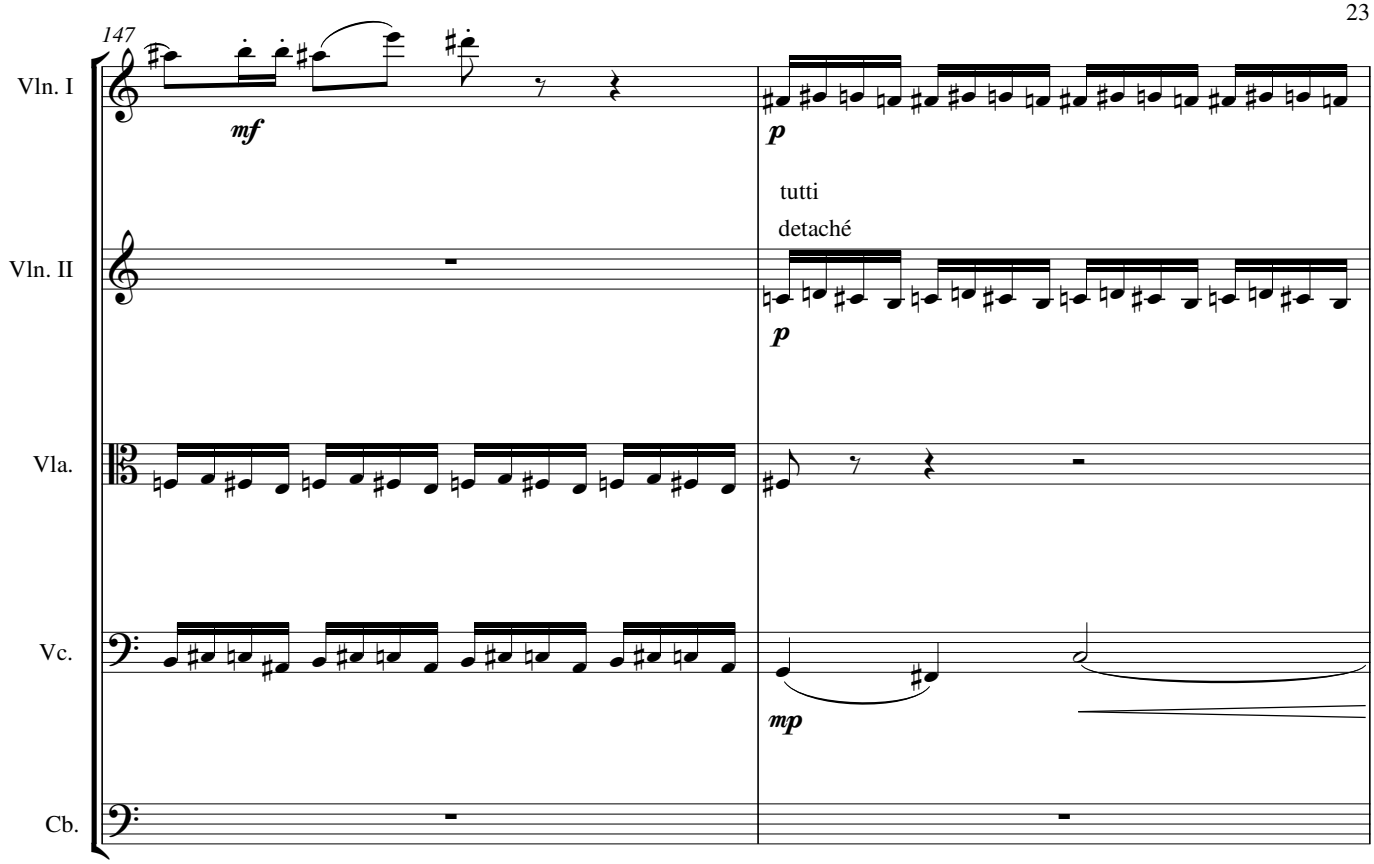
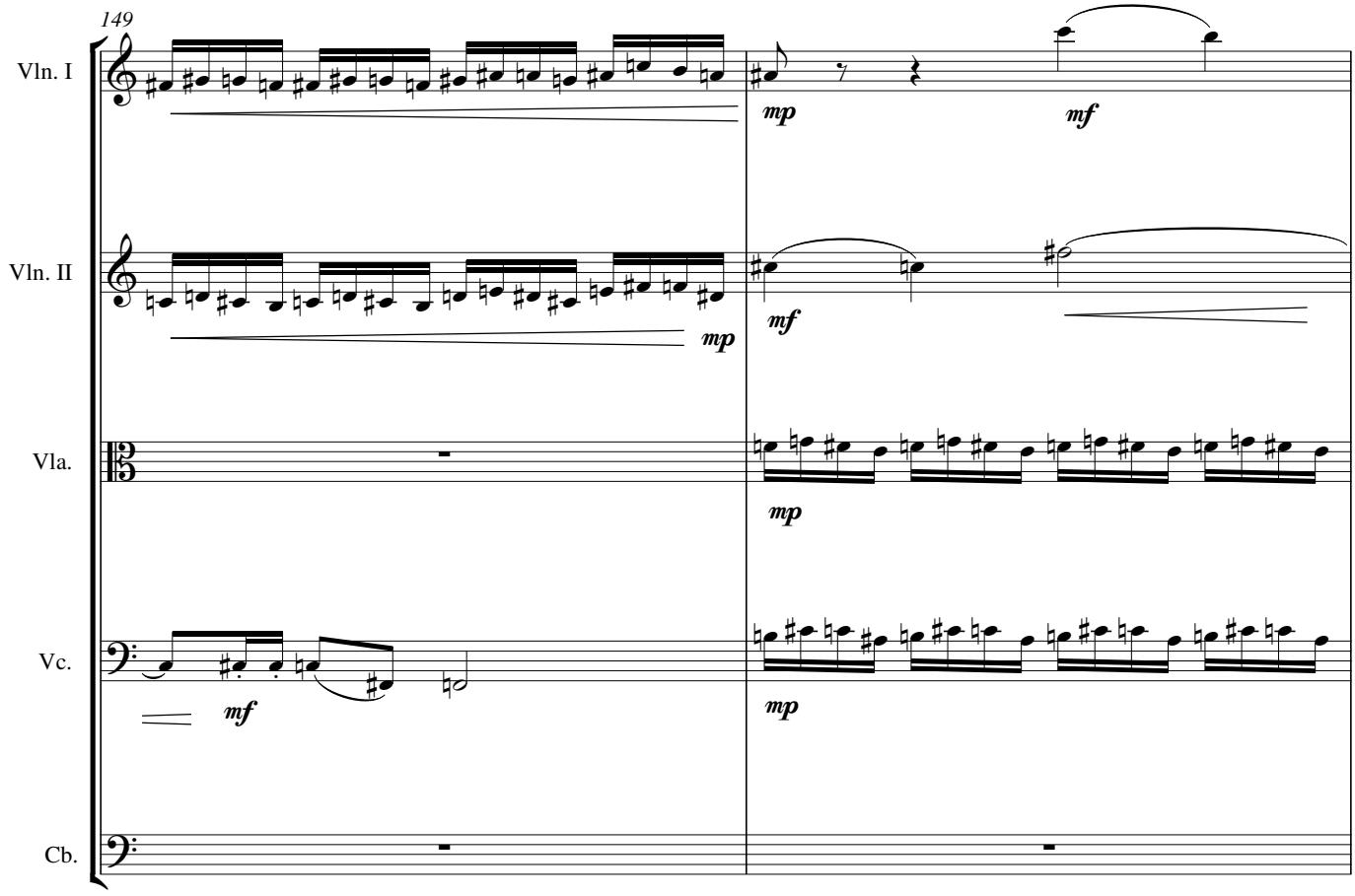

F
concertino
73
pizz.
pp
tutti
arco
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.

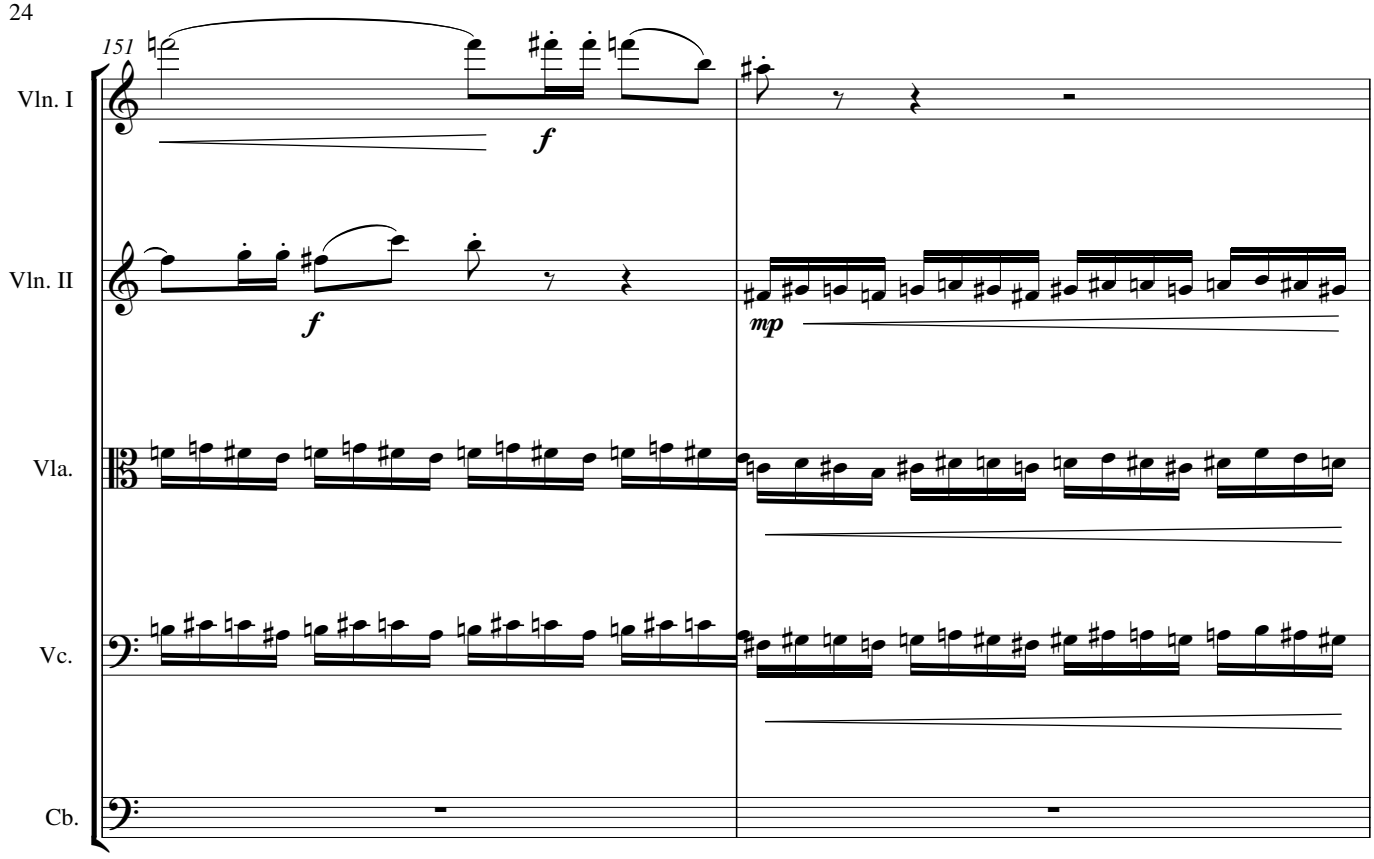

concertino
75
tutti
f
ff
mp
mf
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.

14
78
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
arco
tutti
pizz.
(tutti)
(concertino)
80
f
ff
p
pp
mp
mf

Mais expressivo
♩ = 70
83
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ppp
concertino
(tutti)
p
mp
mf
tutti
pizz.
3
arco

G
88
tutti
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
p
pp
concertino

16
94
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
tutti
100
(concertino)
(tutti)
cresc.
concertino sul pont.
dim.

106
H
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
cresc.

112
(tutti)
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont.
ord
pizz.

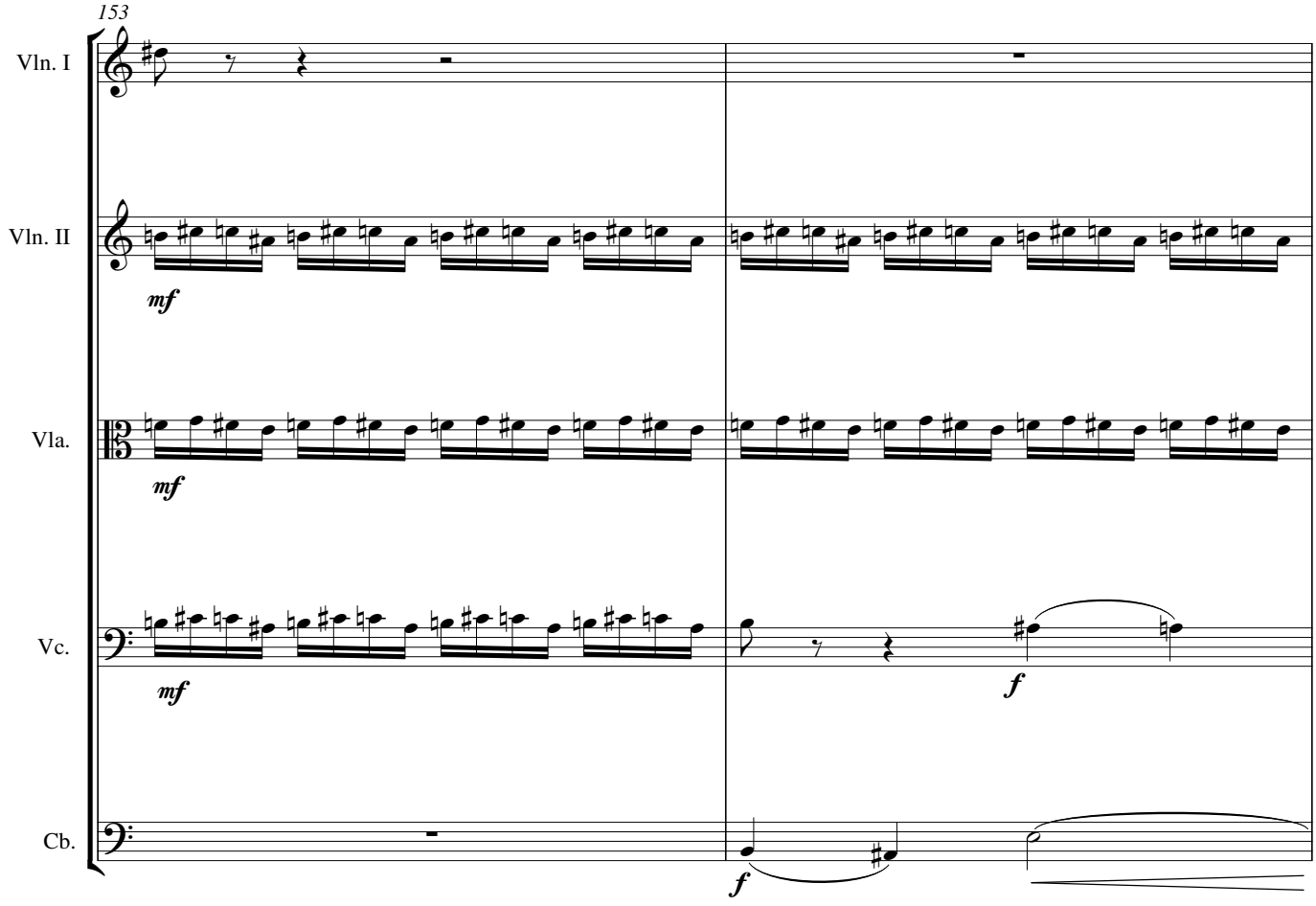
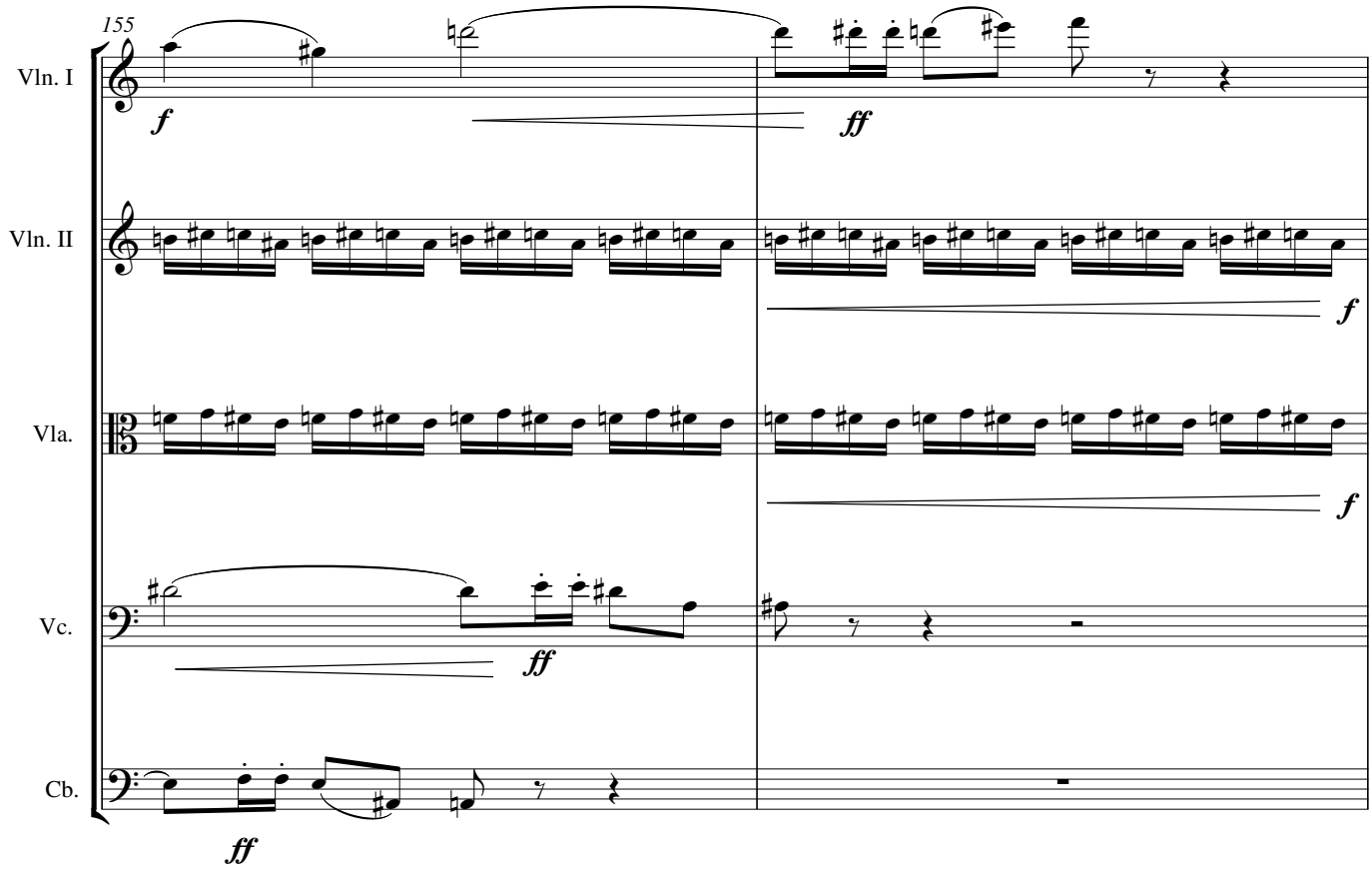
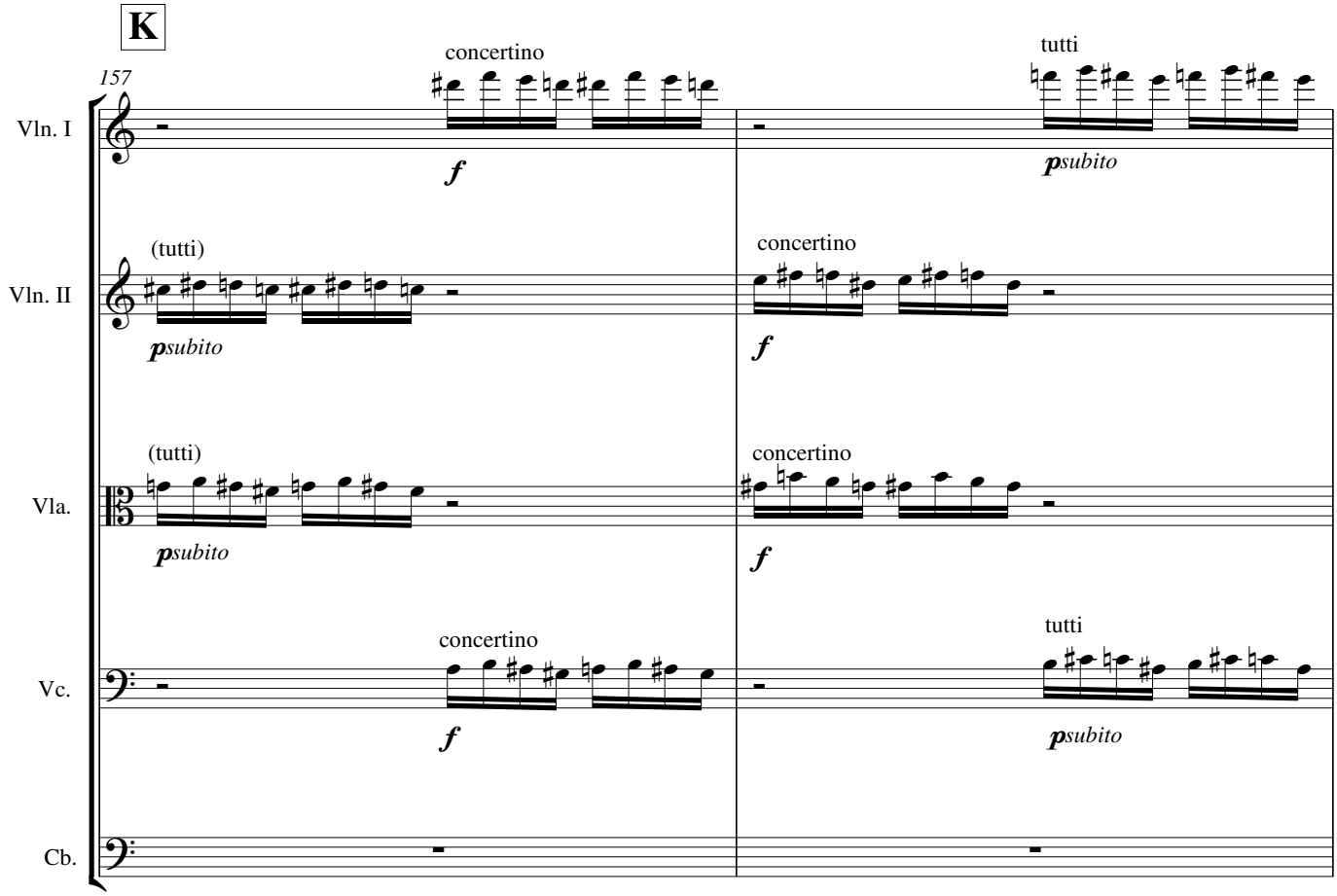
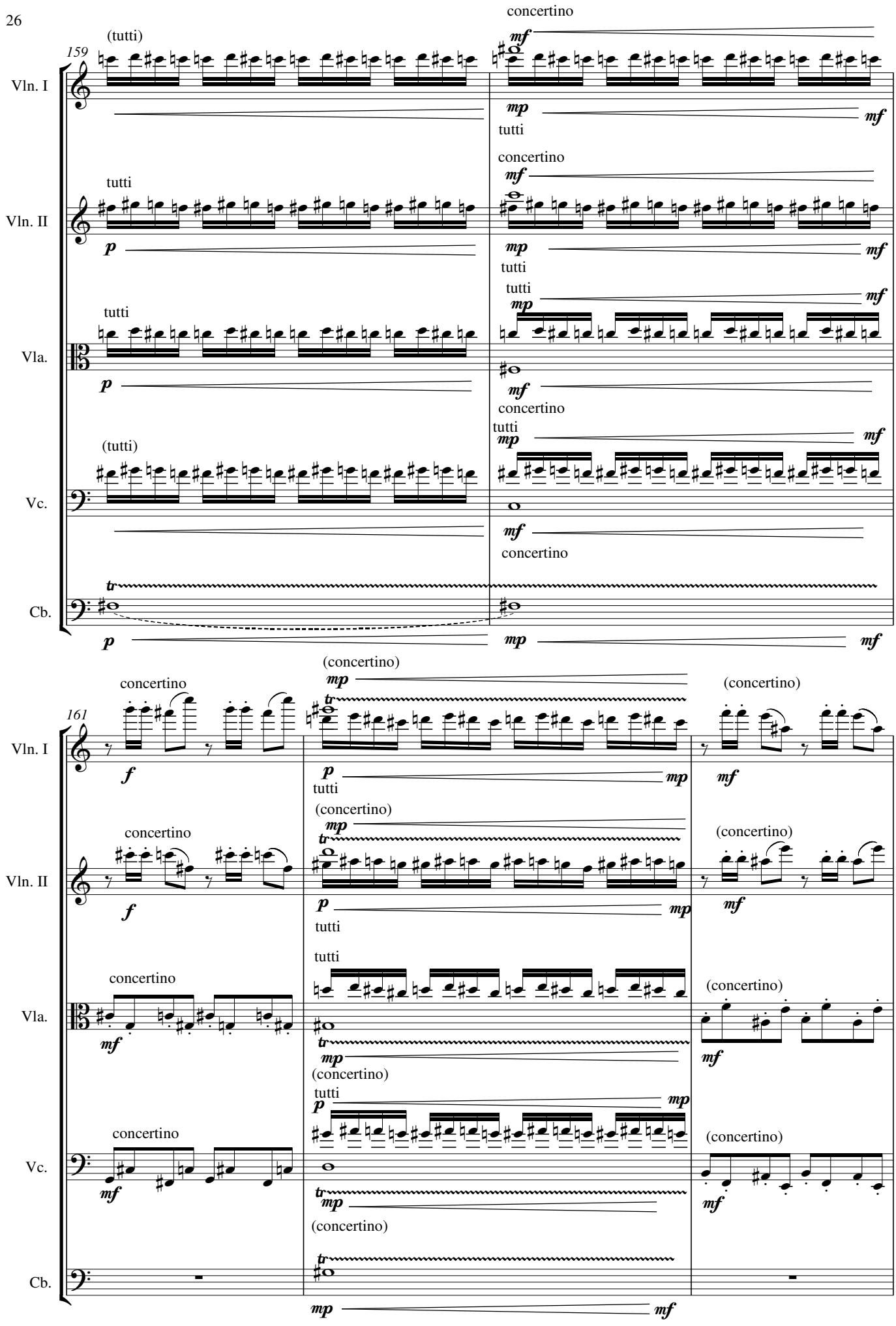
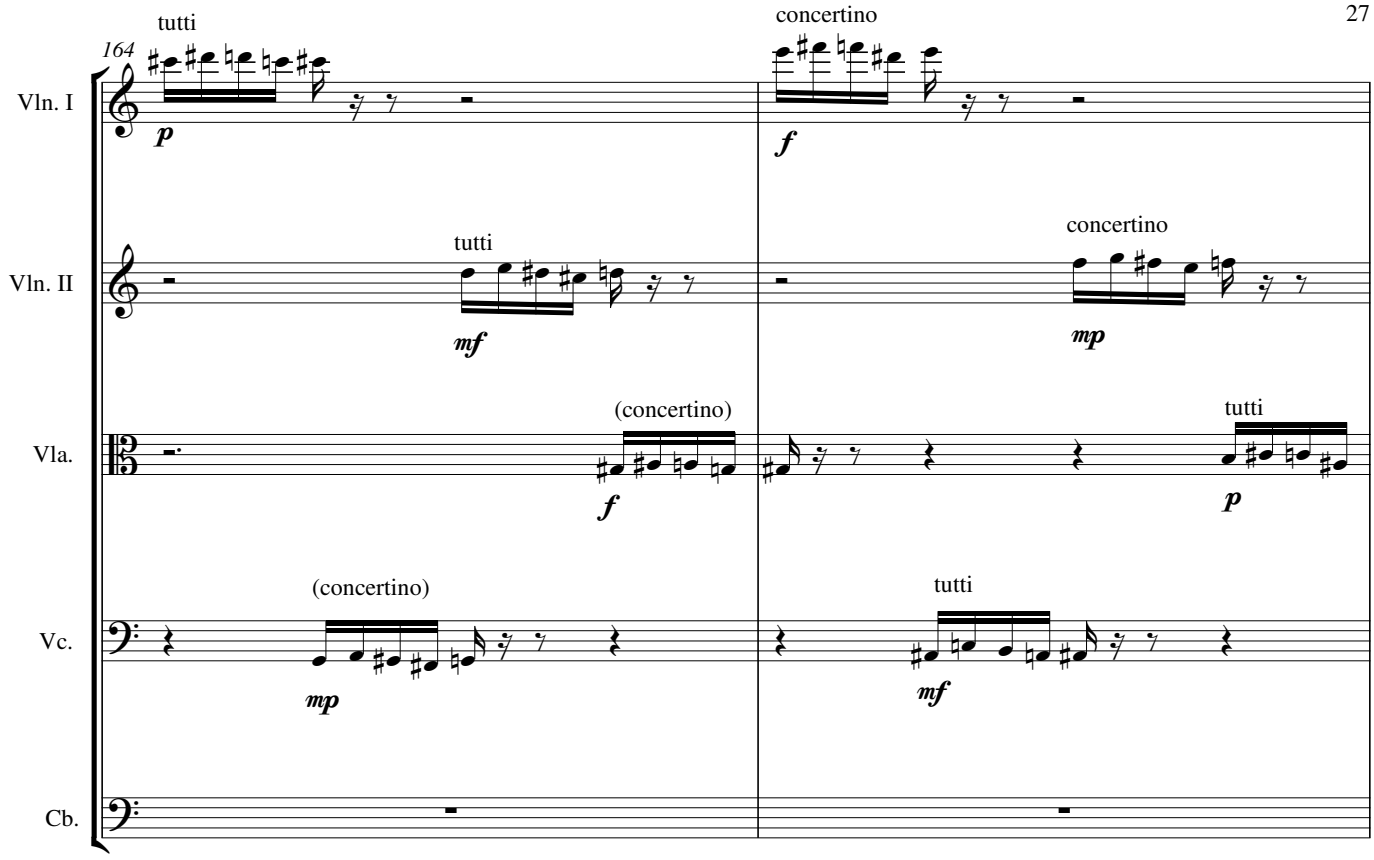
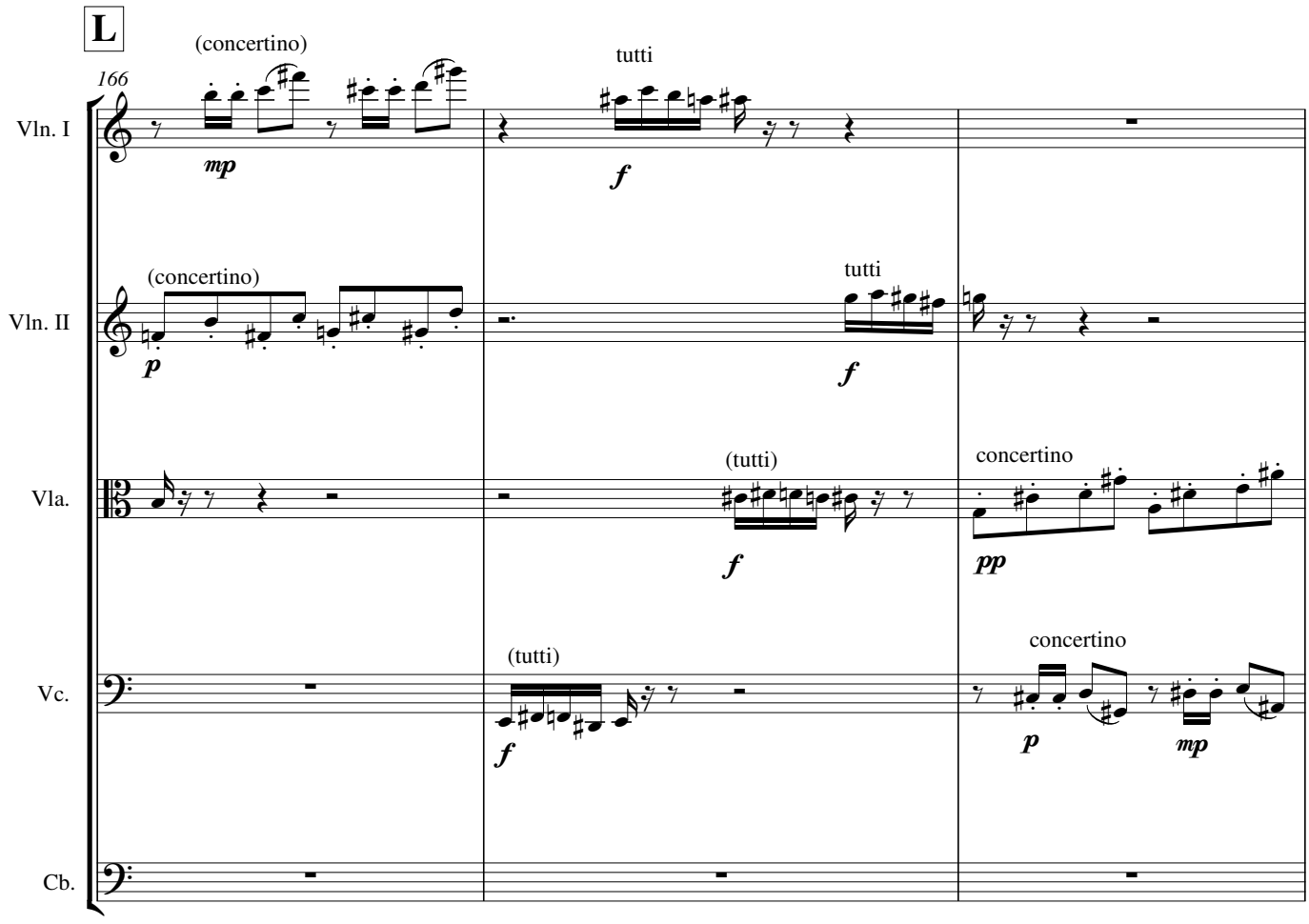
18

117
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
tutti
div.
arco
mf
f
mp

122
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tutti)
sul pont.
tutti
concertino
tutti sem divise
mf
f
ff
fff
(tr)

I
127
concertino
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
mp
cresc.
tr
Determinado
♩ = 90
131
tutti
detaché
psubito
Expressivo
♩ = 70
(tutti)

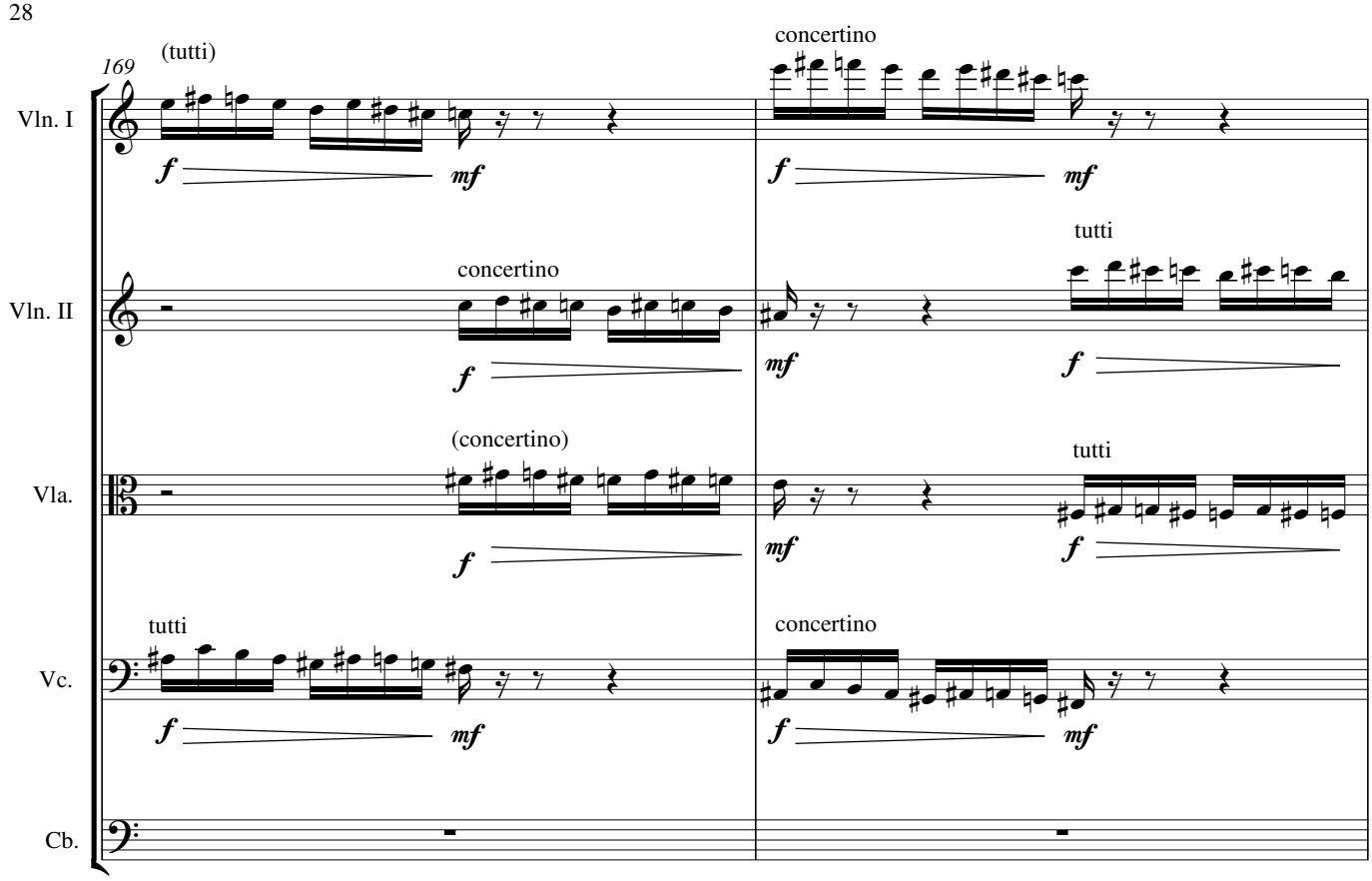
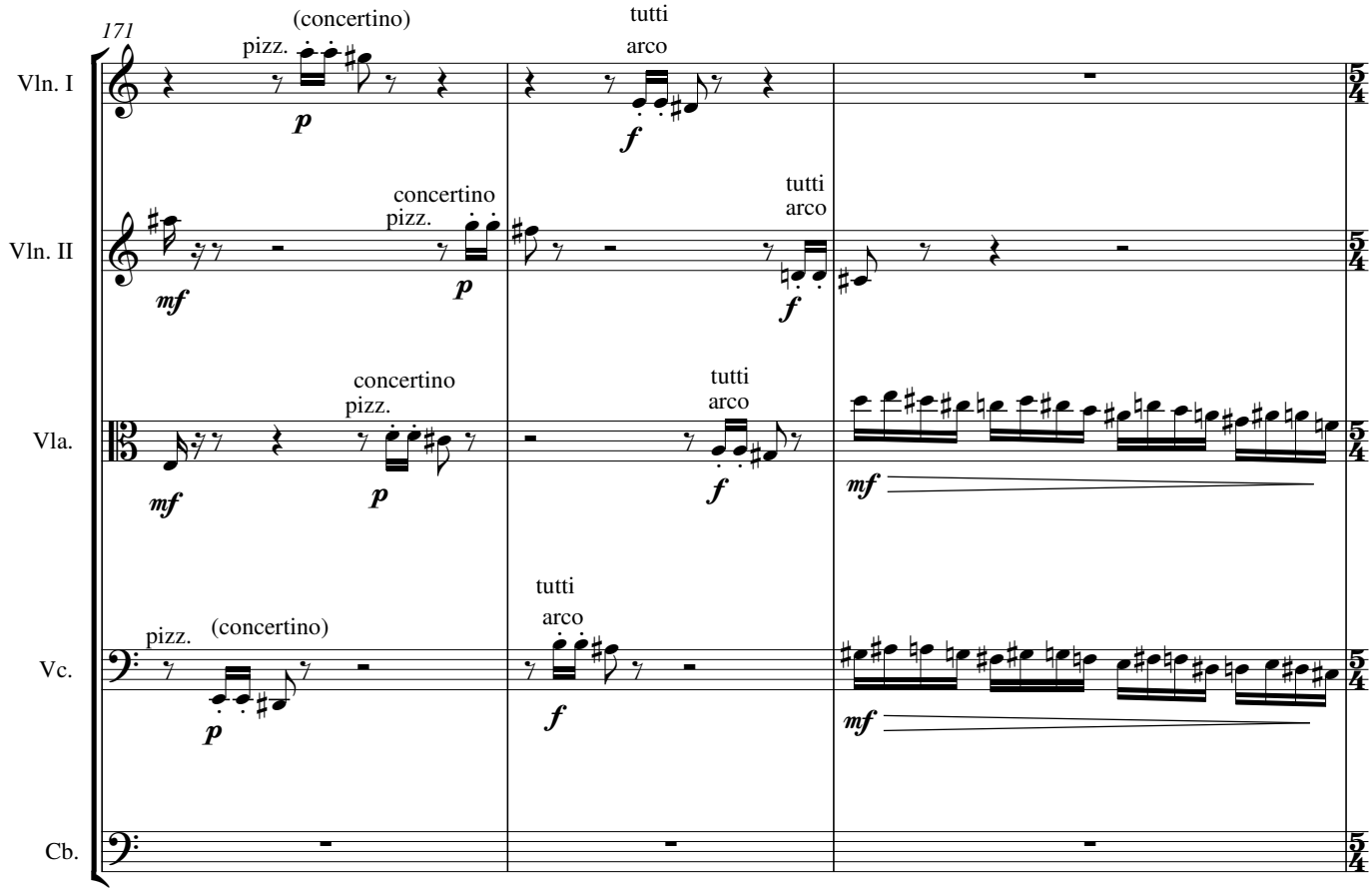
20

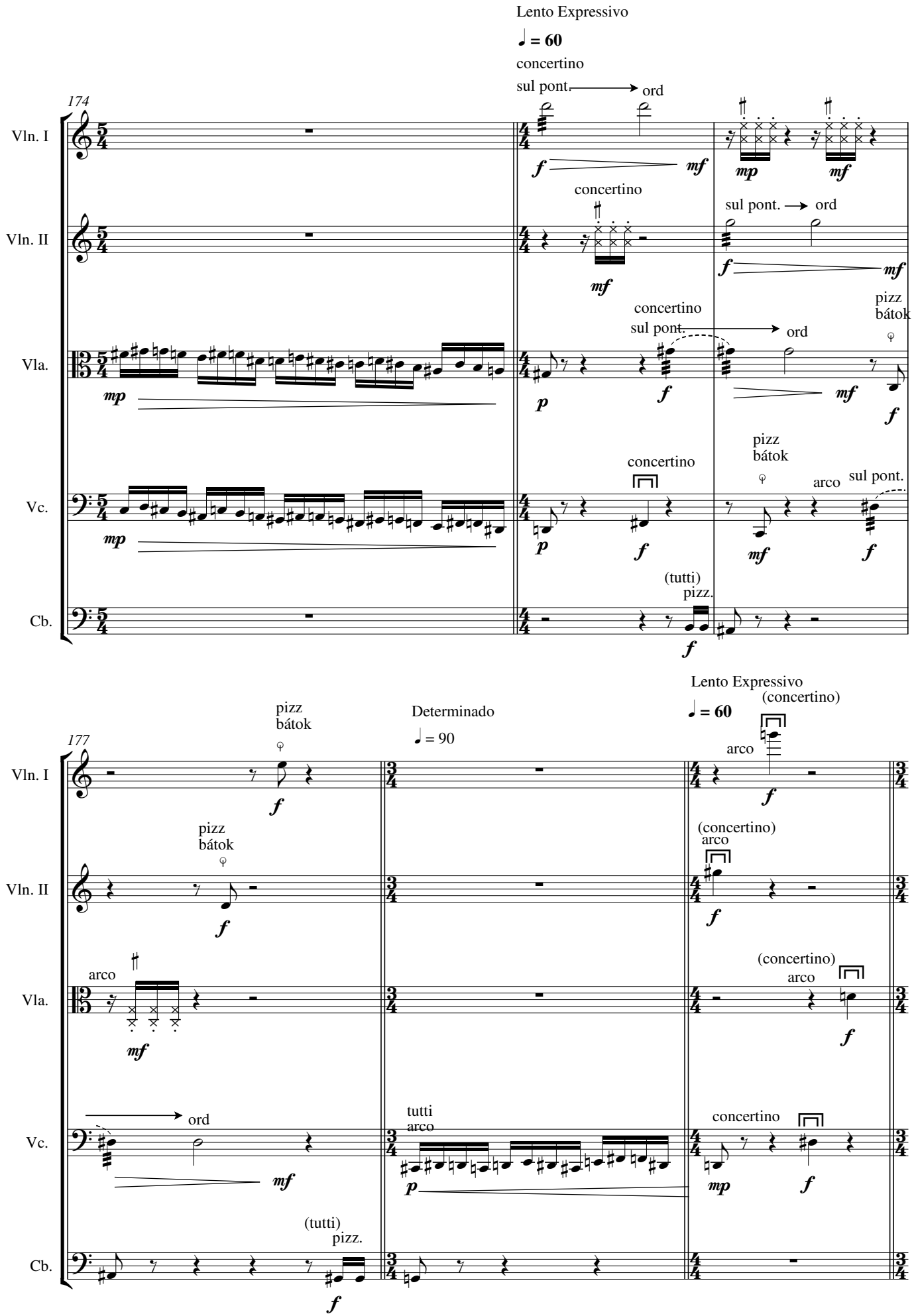
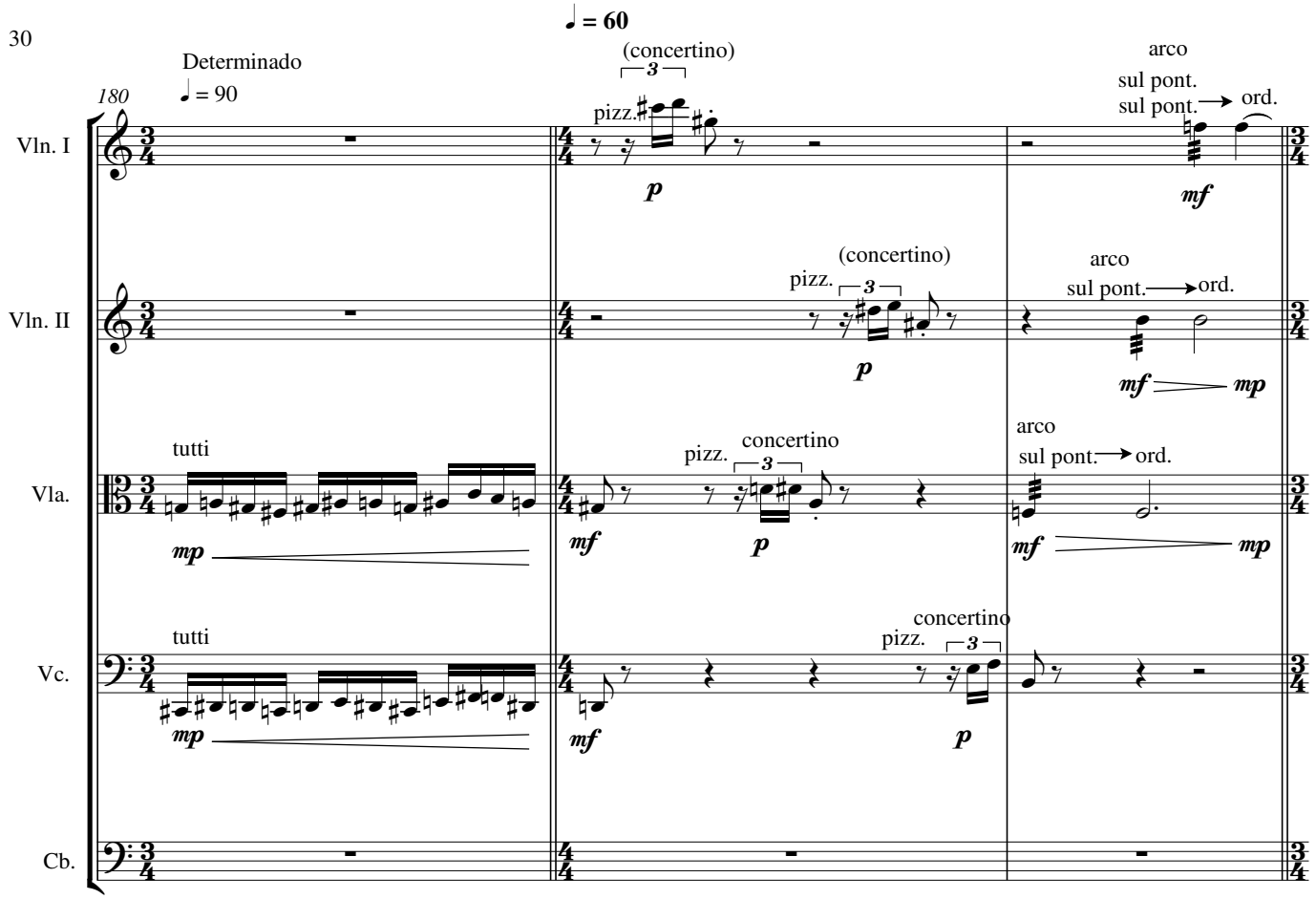
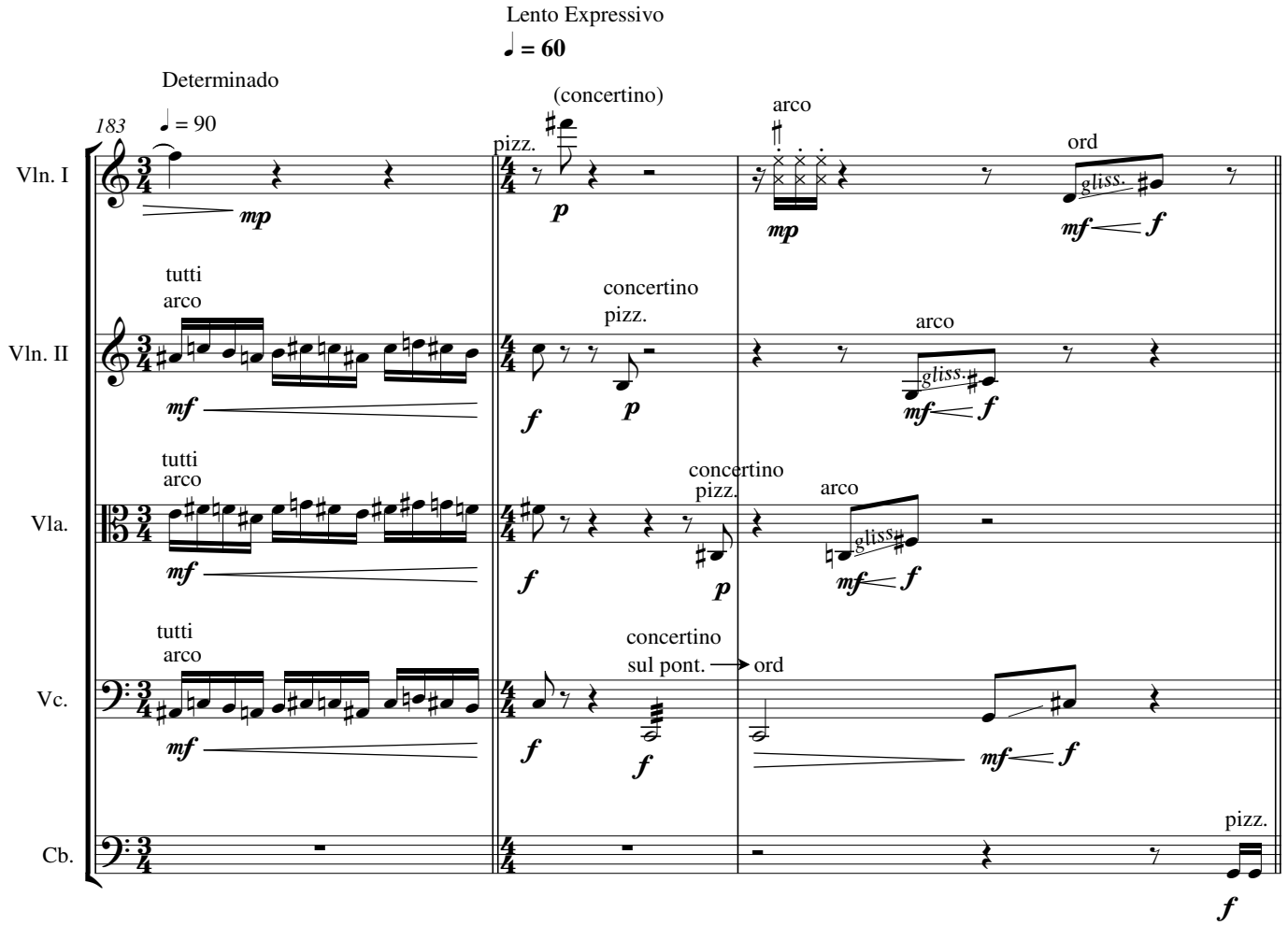



Determinado
♩ = 90
138
tutti
detaché
Vln. I
psubito
Expressivo
♩ = 70
concertino
mf
21
tutti
tr
mp
cresc.
Vln. II
concertino
mf
cresc.
f
Vla.
Vc.
Cb.

Determinado
♩ = 90
141
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
mf
cresc.
dim.
mp
tutti
detaché
p
J
145
tutti
mp

147
Vln. I
mf
p
tutti
detaché
Vln. II
p
Vla.
Vc.
mp
Cb.

149
Vln. I
mp
mf
Vln. II
mf
mp
Vla.
mp
Vc.
mf
mp
Cb.

24

151
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
mp


153
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
mf
f
f

155
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff

K
157
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
tutti
(tutti)
f
psubito

26
159
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tutti)
tutti
concertino
161
(concertino)

164
tutti
concertino
Vln. I
p
f
tutti
concertino
Vln. II
mf
mp
(concertino)
tutti
Vla.
f
p
(concertino)
tutti
Vc.
mp
mf
Cb.

L
166
(concertino)
tutti
Vln. I
mp
f
(concertino)
tutti
Vln. II
p
f
(tutti)
concertino
Vla.
f
pp
(tutti)
concertino
Vc.
f
p
mp
Cb.

28

169
(tutti)
concertino
Vln. I
Vln. II
Vla.
Vc.
Cb.
concertino
tutti
(concertino)
tutti
tutti
concertino
f
mf

171
(concertino)
pizz.
tutti
arco
Vln. I
concertino
pizz.
tutti
arco
Vln. II
concertino
pizz.
tutti
arco
Vla.
pizz.
(concertino)
tutti
arco
Vc.
Cb.
5
4
p
f
mf

M

Lento Expressivo
♩ = 60
concertino
sul pont.
ord
174
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
p
pizz
bátok
arco
(tutti)
pizz.
Determinado
♩ = 90
177
tutti
(concertino)

30
♩ = 60
Determinado
♩ = 90
180
(concertino)
arco
sul pont.
ord.
Vln. I
Vln. II
Vla.
Cb.
tutti
concertino
pizz.
mp
mf
p

Lento Expressivo
♩ = 60
Determinado
♩ = 90
183
(concertino)
arco
ord
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
concertino
pizz.
sul pont.
mp
mf
f
p

N

Determinado

♩ = 90

186

Vln. I

tutti

f

p concertino

mf

Vln. II

tutti

f

p concertino

mf

Vla.

tutti

f

p concertino

mf

Vc.

tutti

f

p concertino

mf

Cb.

188

Vln. I

cresc.

mp *cresc.*

Vln. II

cresc.

mp *cresc.*

tutti

mf

Vla.

cresc.

tutti

mp *cresc.*

mf

Vc.

cresc.

tutti

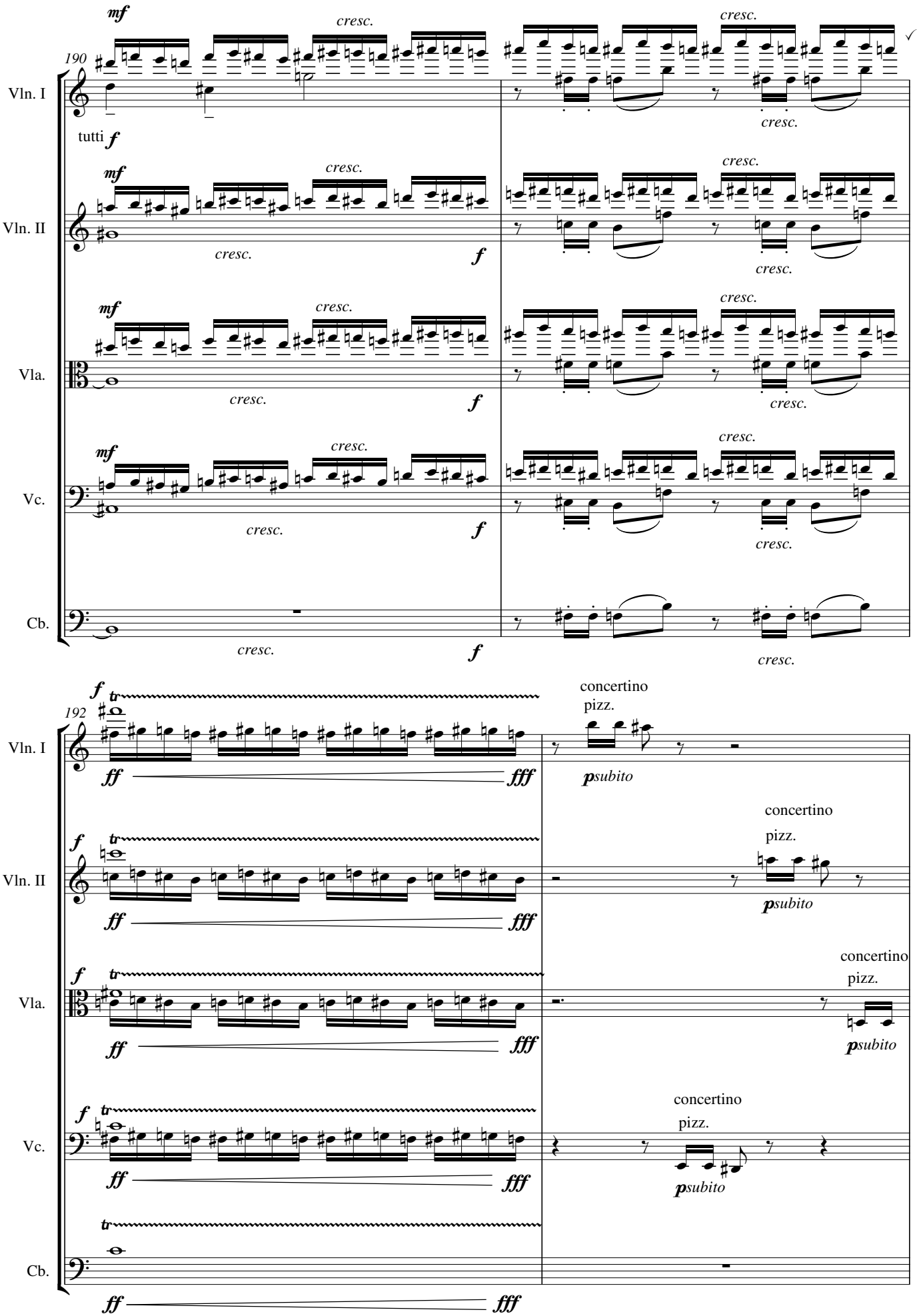
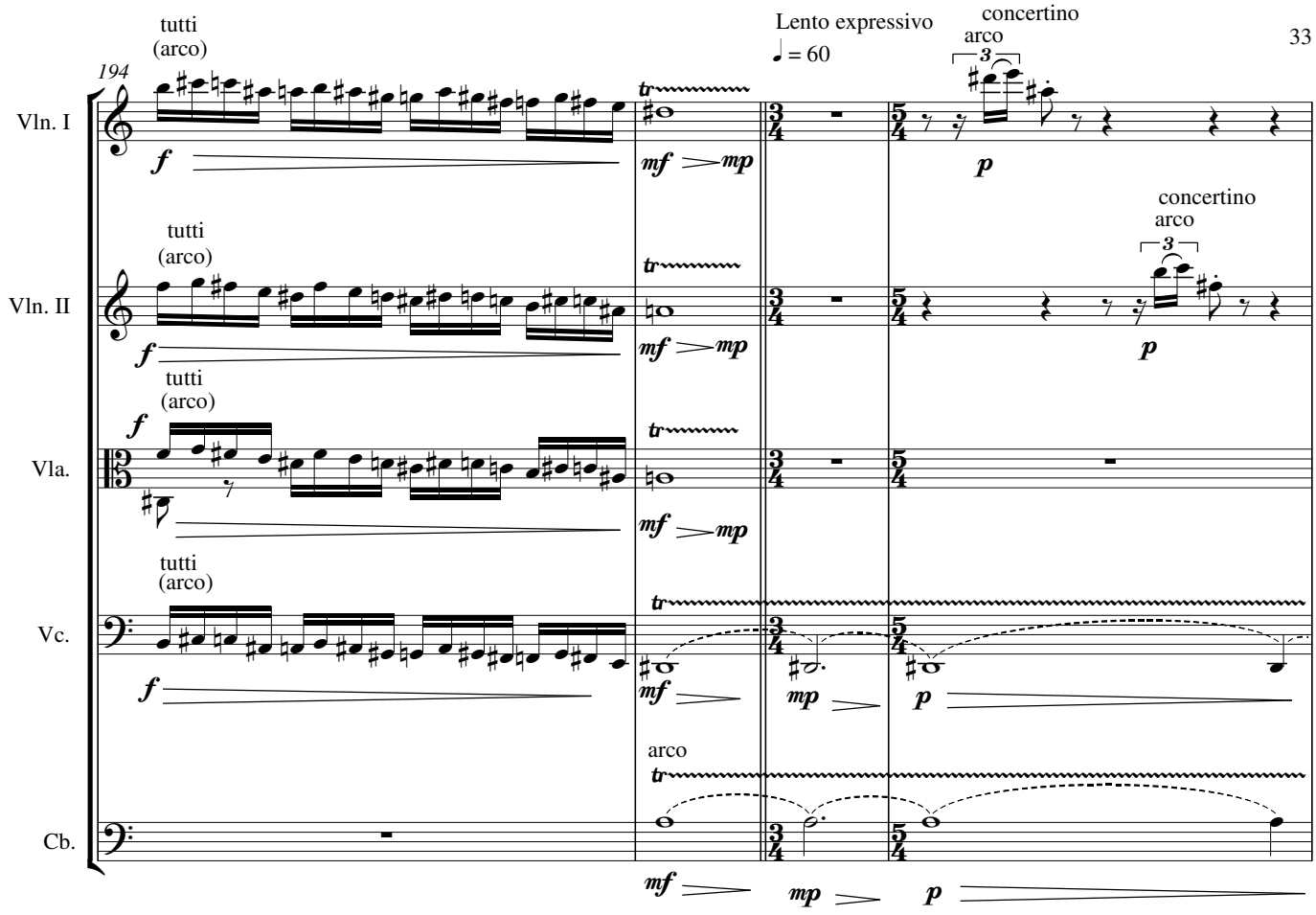
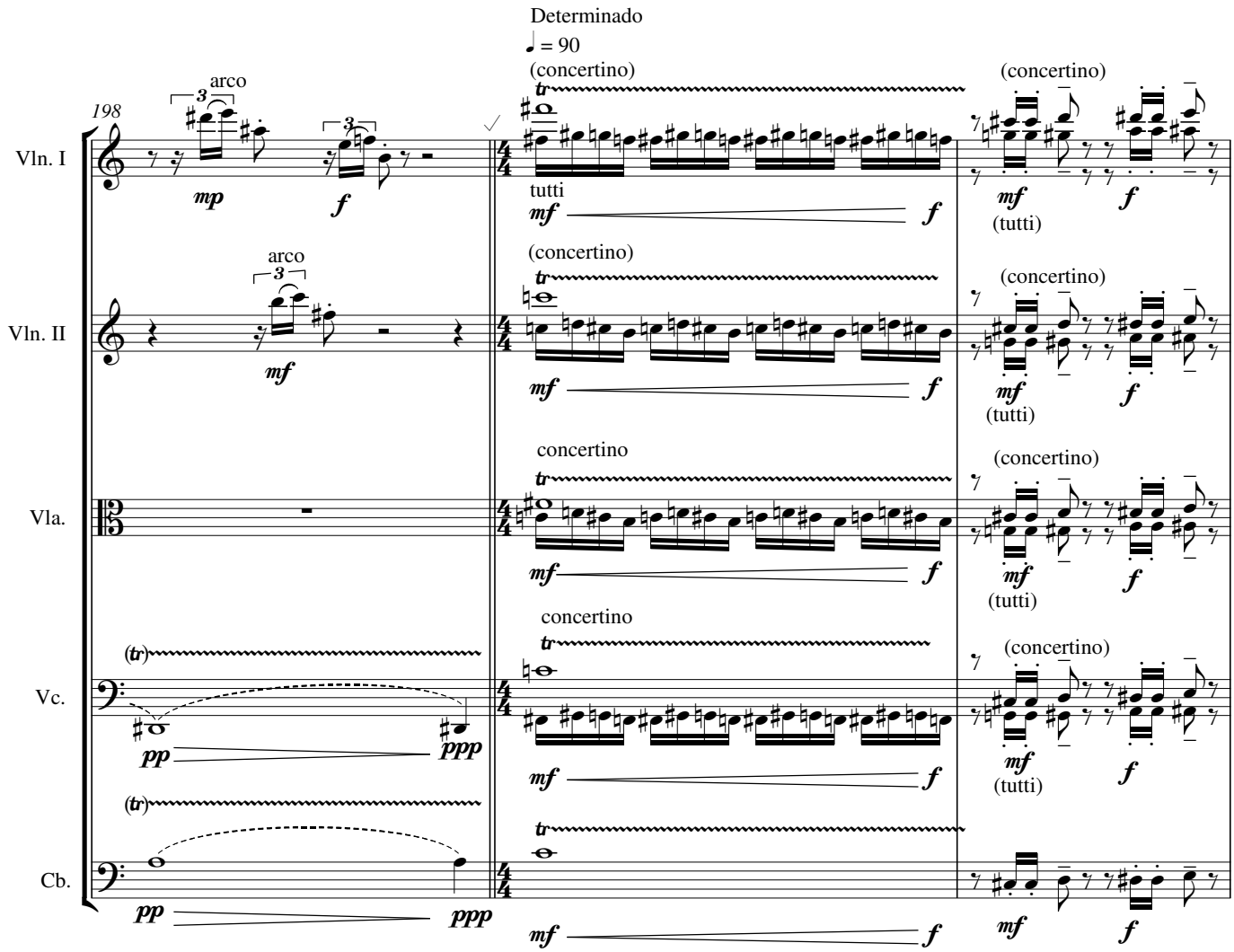
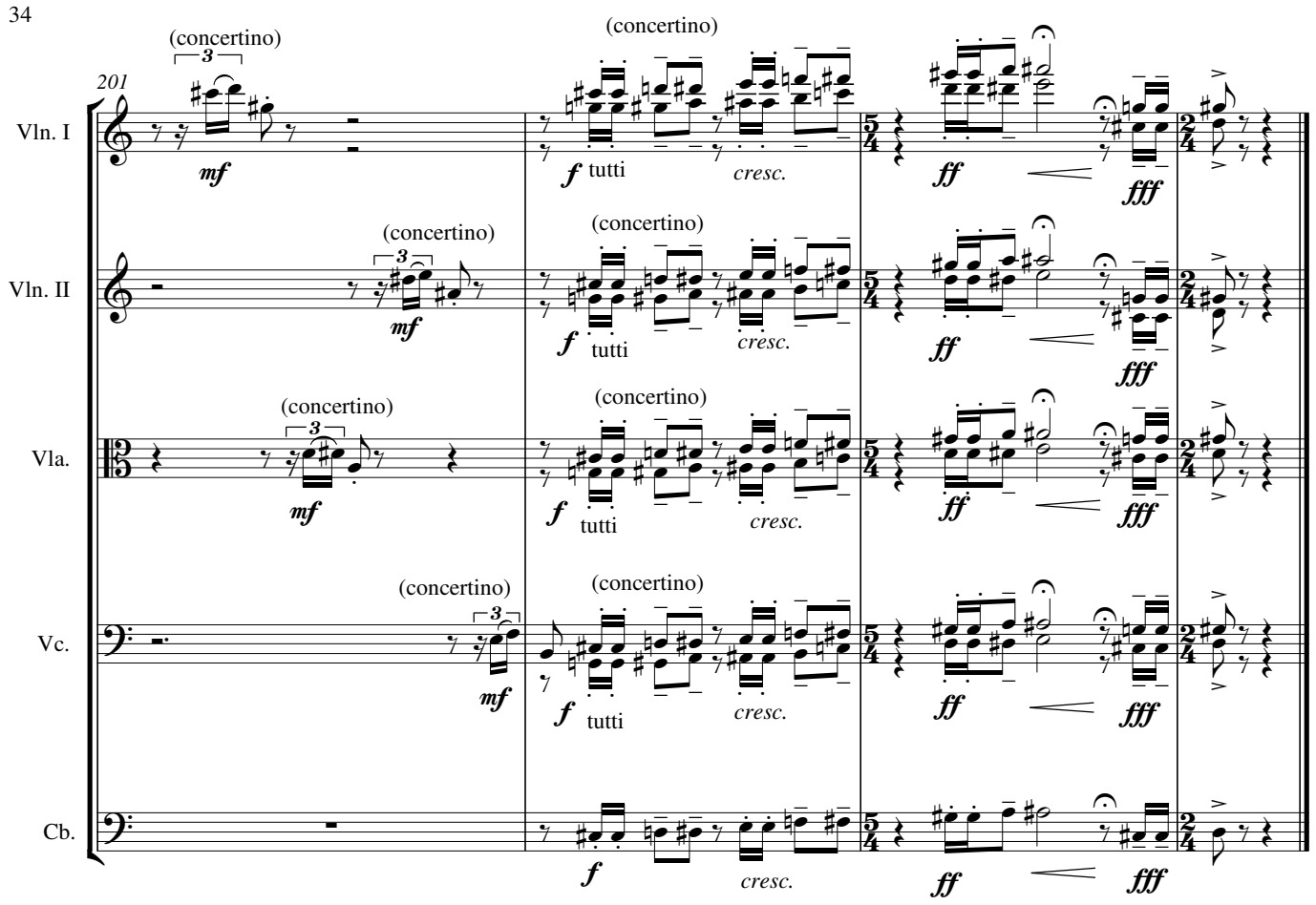
mf

mp *cresc.*

Cb.

arco

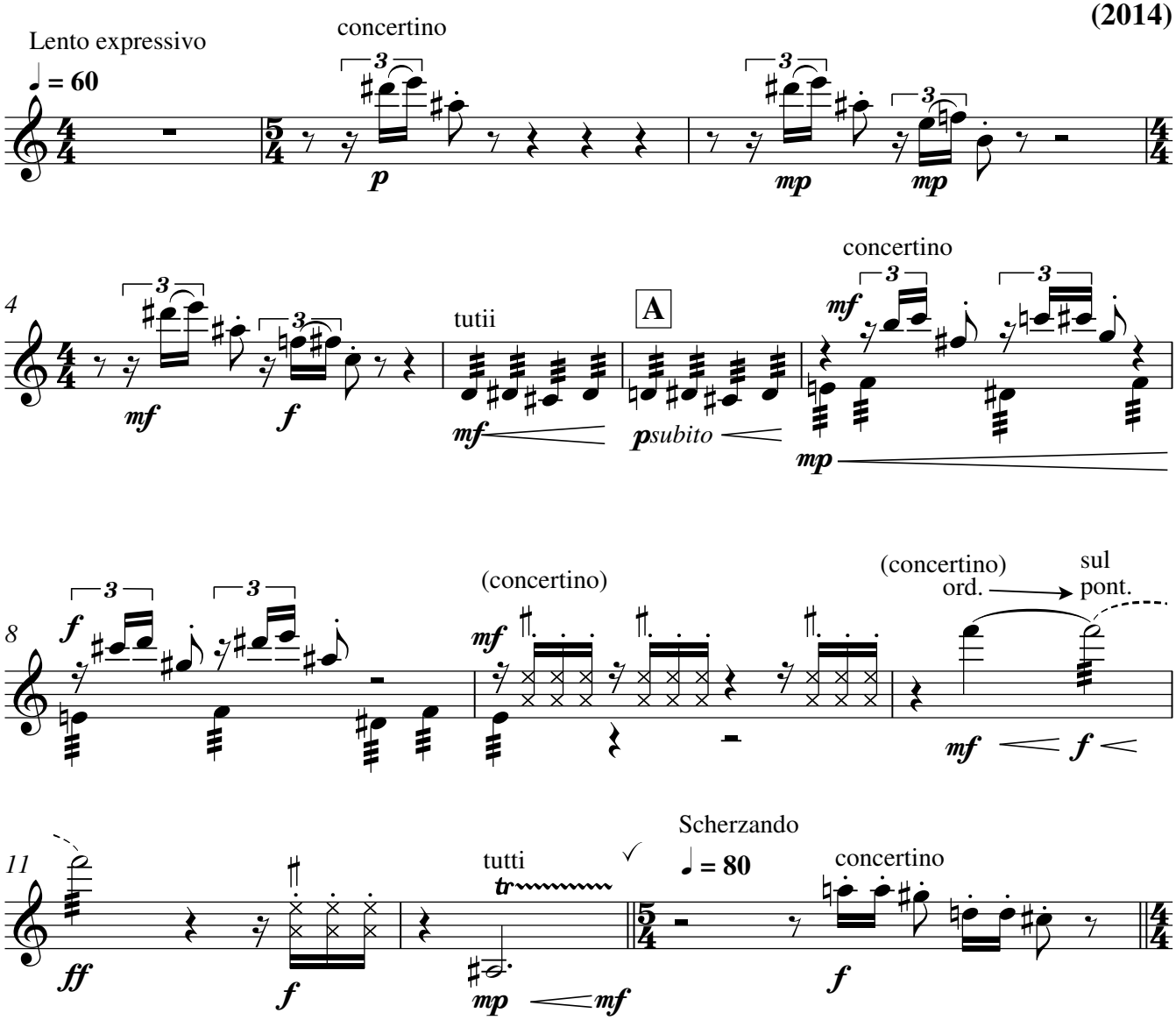
mf

32

190
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
cresc.
tutti
f
192
ff
fff
tr
concertino
pizz.
psubito

194
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
(arco)
Lento expressivo
♩ = 60
concertino
arco
arco
f
mf
mp
p
tr

198
Vln. I
Vln. II
Vla.
Vc.
Cb.
Determinado
♩ = 90
arco
(concertino)
concertino
tutti
(tutti)
mp
mf
f
pp
ppp
tr

34
201
Vln. I
Vln. II
Vla.
Vc.
Cb.
(concertino)
mf
f
tutti
cresc.
ff
fff
5/4
2/4

Violino I

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas

J. Orlando Alves
(2014)

Notas:

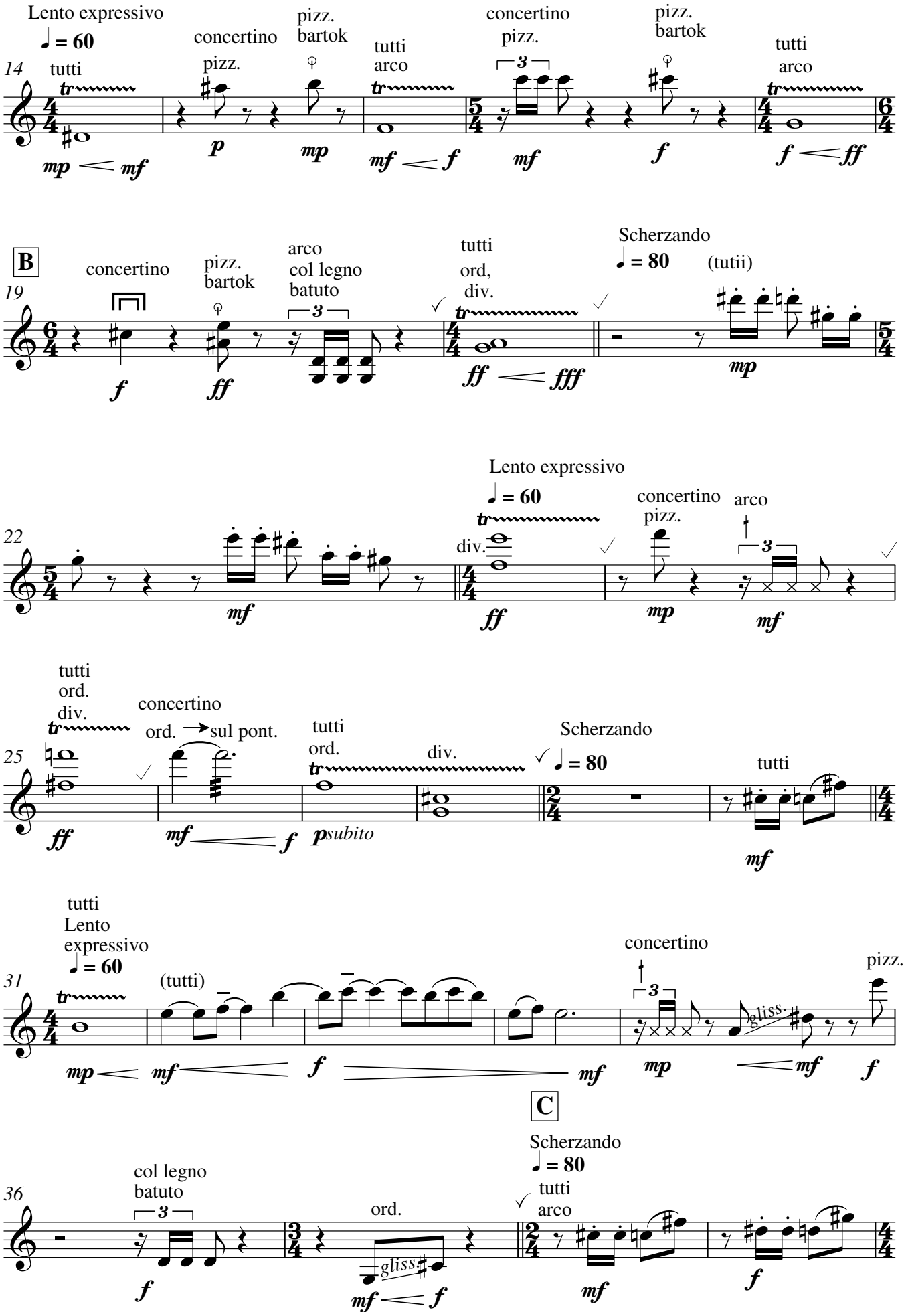
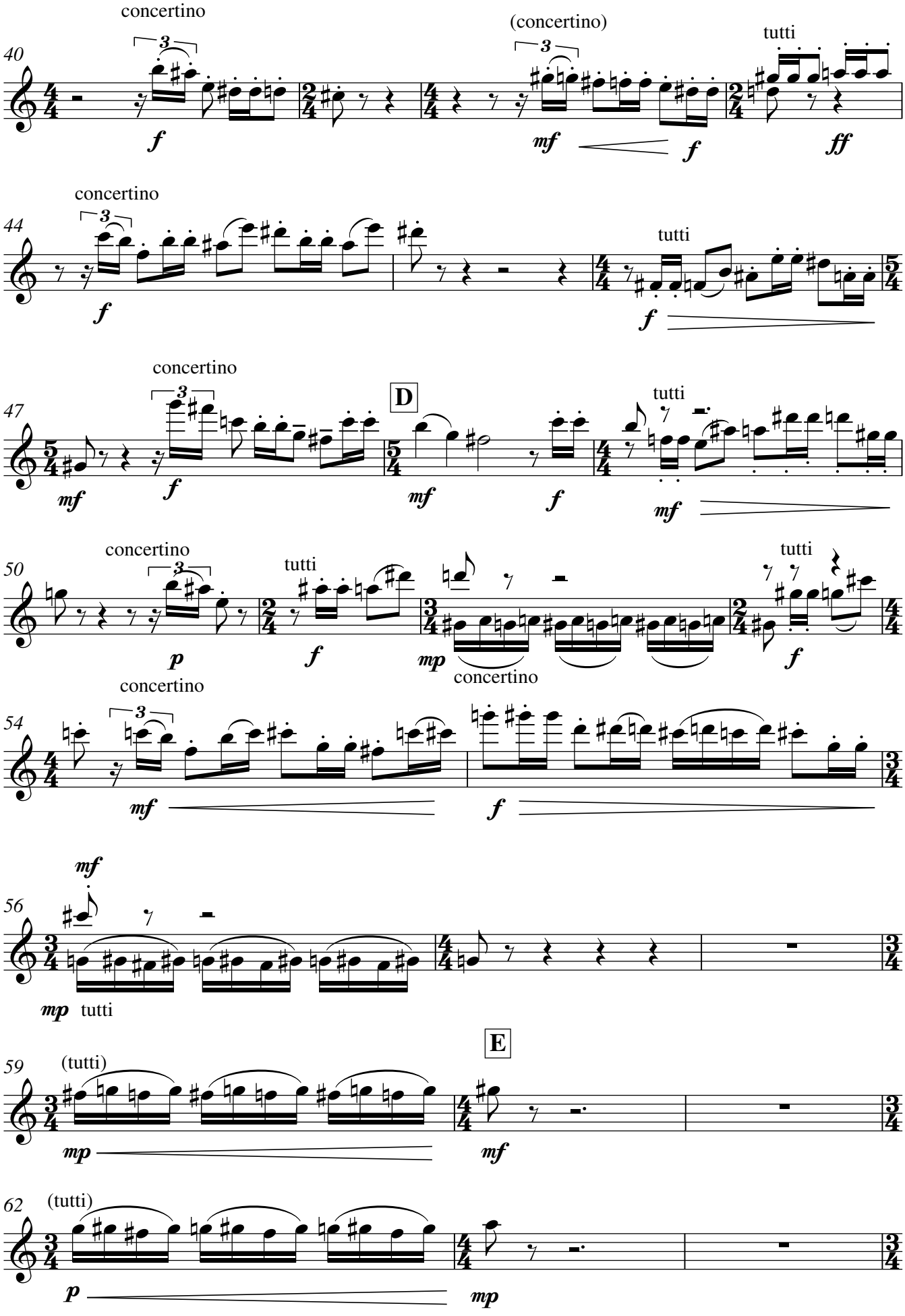
1) A característica principal do gênero "Concerto Grosso" é a existência de um grupo de solistas ("concertino"), no caso da presente obra, formado por dois violinos, uma viola e um violoncelo, que dialoga com o restante da orquestra ("tutti / ripieno"), sendo característico do período barroco e adaptado aqui para o contexto da linguagem atonal.

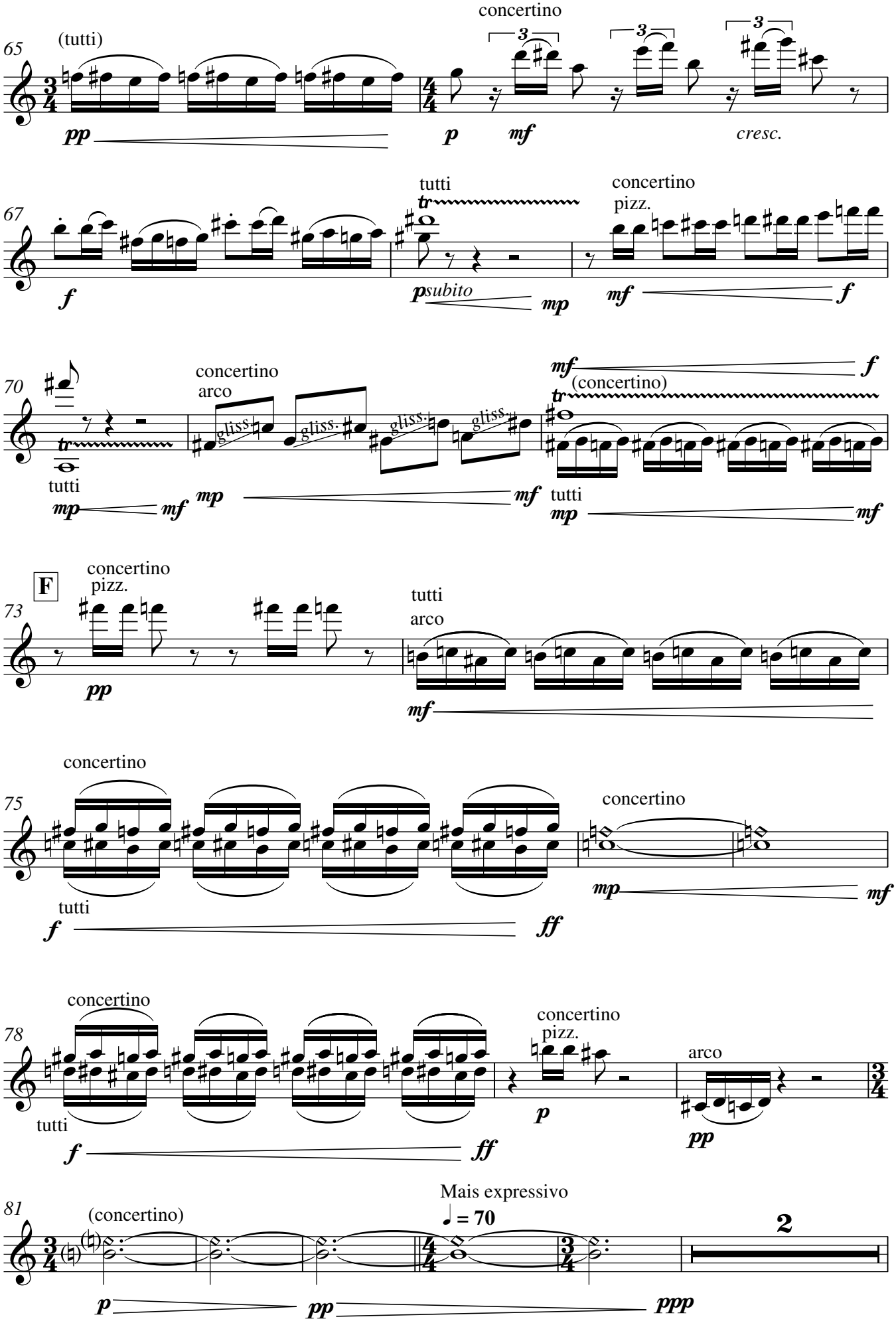
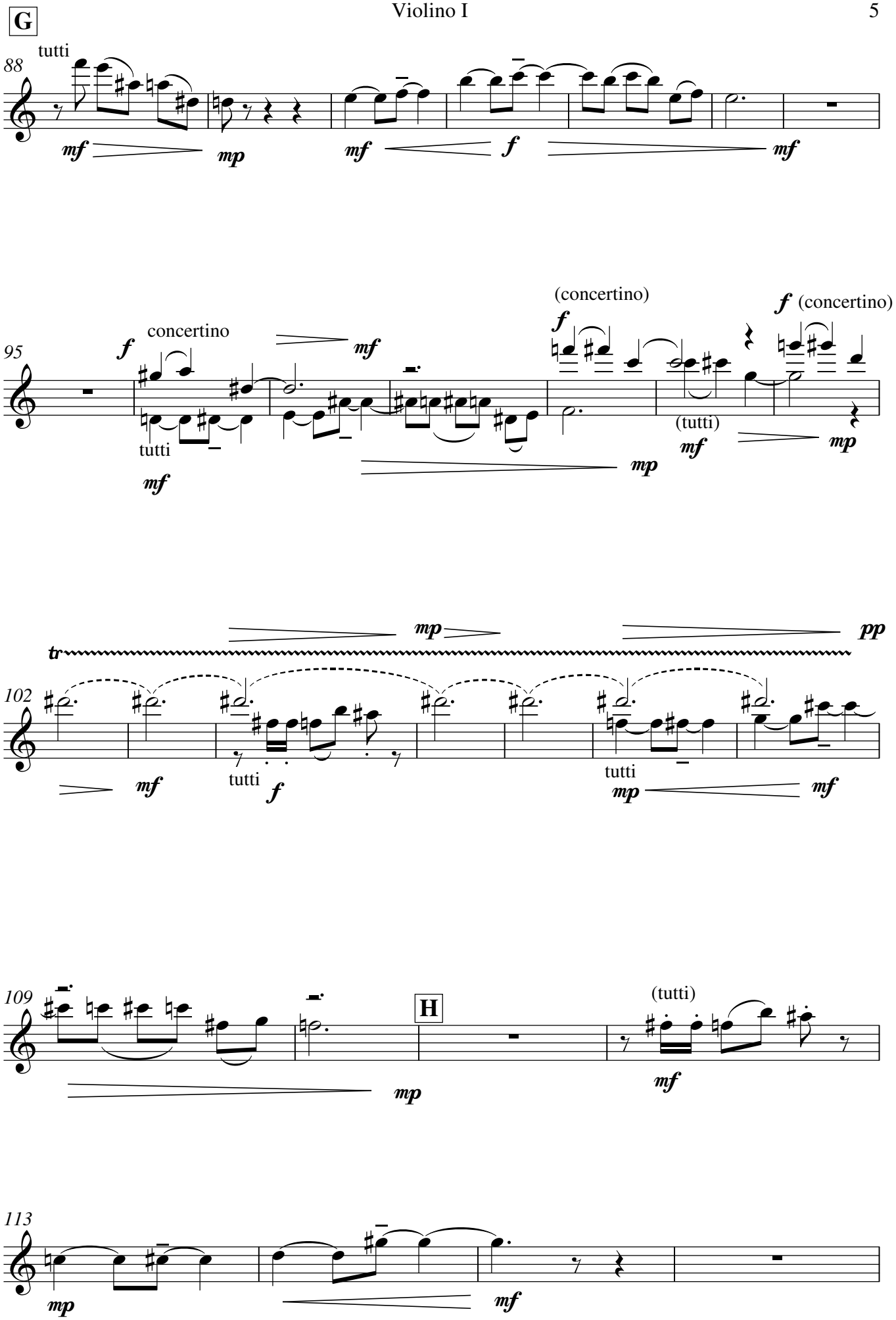
2) Todo trinado deve ser executado por semitom ascendente.

3) O símbolo † e ‡ refere-se ao posicionamento do arco em uma ou duas cordas, entre o estandarte e a ponte.

4) A seta ⟶ indica a modulação tímbrica, onde o arco de desloca lentamente da posição sul ponticello para o ordinário, ou desse para o sul tasto, ou vice-versa.

5) O símbolo ⊓ indica o "over pressure", que refere-se ao som gerado através da pressão excessiva do arco sobre a corda.

Violino I

Lento expressivo
♩ = 60
14
tutti
concertino
pizz.
pizz.
bartok
tutti
arco
concertino
pizz.
pizz.
bartok
tutti
arco
B
19
concertino
pizz.
bartok
arco
col legno
batuto
tutti
ord,
div.
Scherzando
♩ = 80
(tutii)
22
Lento expressivo
♩ = 60
div.
concertino
pizz.
arco
25
tutti
ord.
div.
concertino
ord.
sul pont.
tutti
ord.
div.
Scherzando
♩ = 80
tutti
31
tutti
Lento
expressivo
♩ = 60
(tutti)
concertino
pizz.
C
36
col legno
batuto
ord.
Scherzando
♩ = 80
tutti
arco

concertino
(concertino)
tutti
40
f
mf
f
ff
concertino
44
f
tutti
f
concertino
47
D
tutti
mf
f
mf
f
mf
concertino
tutti
tutti
50
p
f
mp
concertino
f
concertino
54
mf
f
mf
56
mp tutti
E
(tutti)
59
mp
mf
(tutti)
62
p
mp

Violino I

65
(tutti)
concertino
pp
p
mf
cresc.
67
tutti
concertino
pizz.
f
psubito
mp
mf
f
70
concertino
arco
tutti
mp
mf
mp
mf
mf
f
(concertino)
tutti
mp
mf
F
73
concertino
pizz.
pp
tutti
arco
mf
75
concertino
tutti
f
ff
concertino
mp
mf
78
concertino
tutti
f
ff
concertino
pizz.
p
arco
pp
81
(concertino)
Mais expressivo
♩ = 70
2
p
pp
ppp

G
88
tutti
mf
mp
mf
f
mf
95
f
concertino
mf
tutti
mf
mp
(concertino)
f
(tutti)
mf
f (concertino)
mp
102
tr
mp
pp
mf
tutti
f
tutti
mp
mf
109
H
mp
(tutti)
mf
113
mp
mf

Violino I

117

mf f mf

concertino

tutti

f

122

(tutti)

mf f

concertino

tutti sem divise

ff

126

I

fff

concertino

mf f ff

Expressivo

♩ = 70

Determinado

♩ = 90

131

tutti

detaché

p subito

concertino

tr

mp

mf

135

(tr) dim. p dim.

f mf

pp

Determinado

♩ = 90

tutti

detaché

p subito

139

Expressivo

♩ = 70

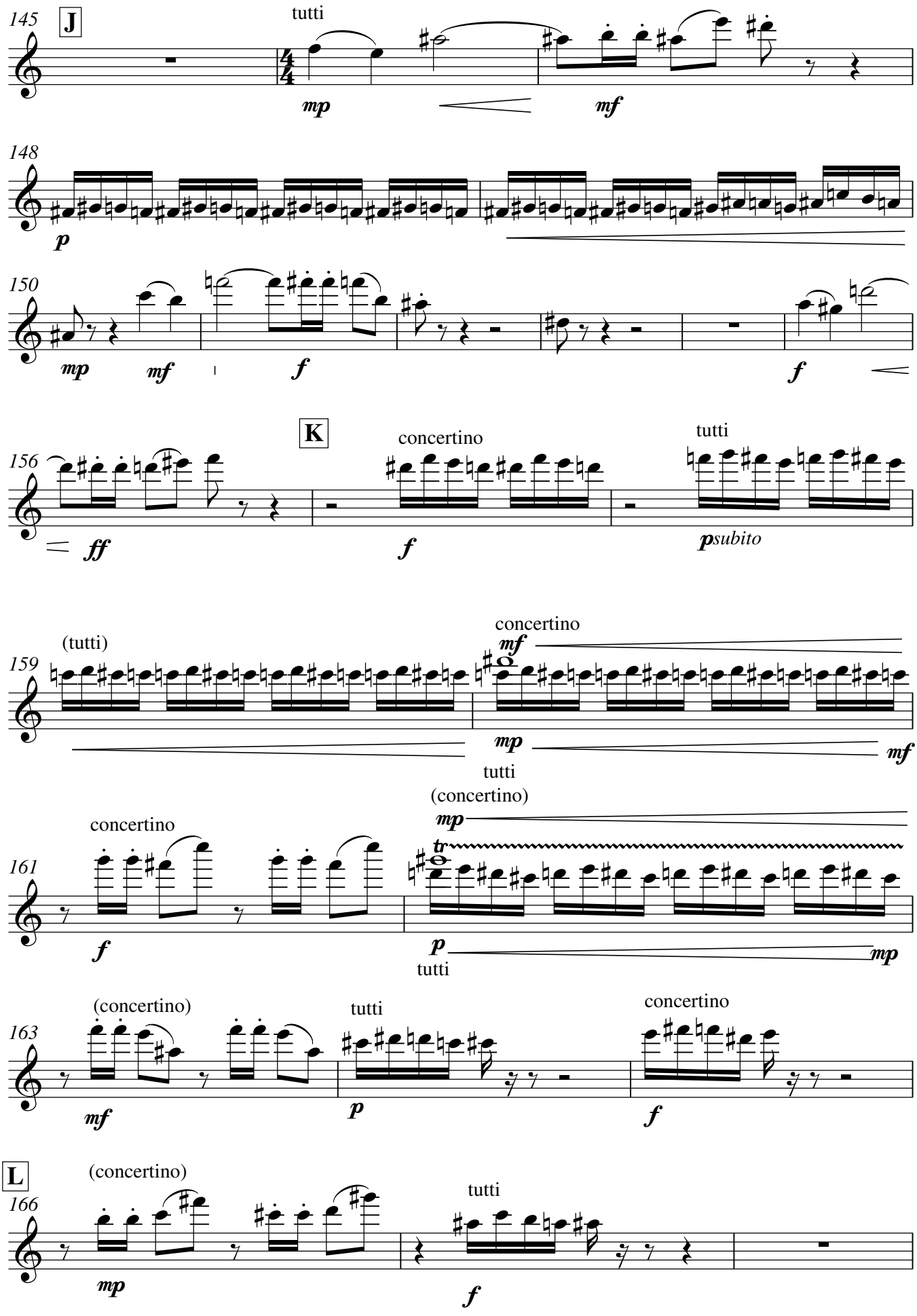
tutti

concertino

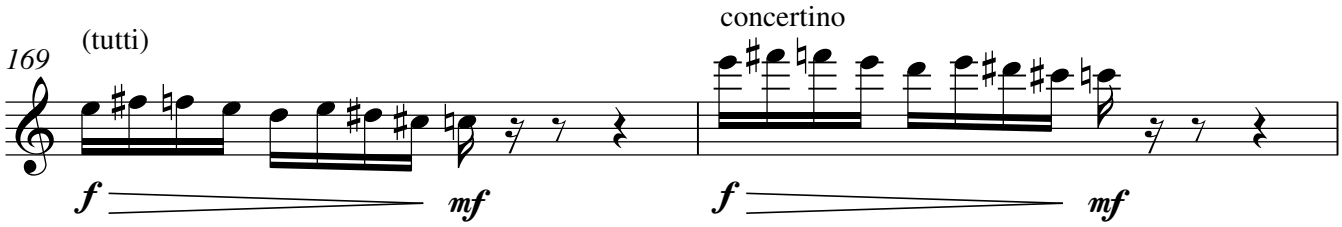
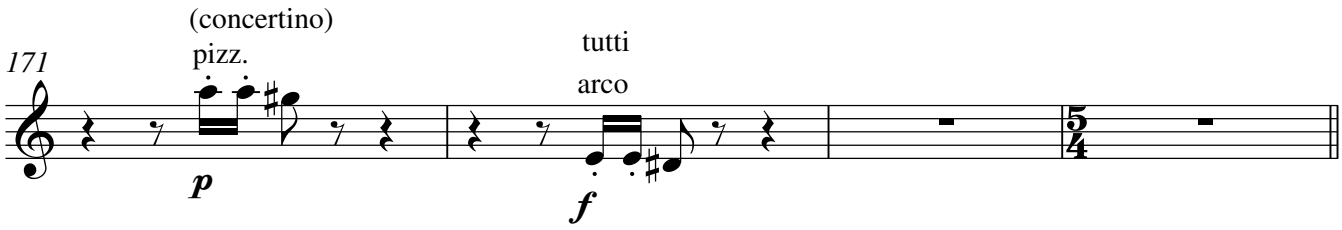
mf

f ff

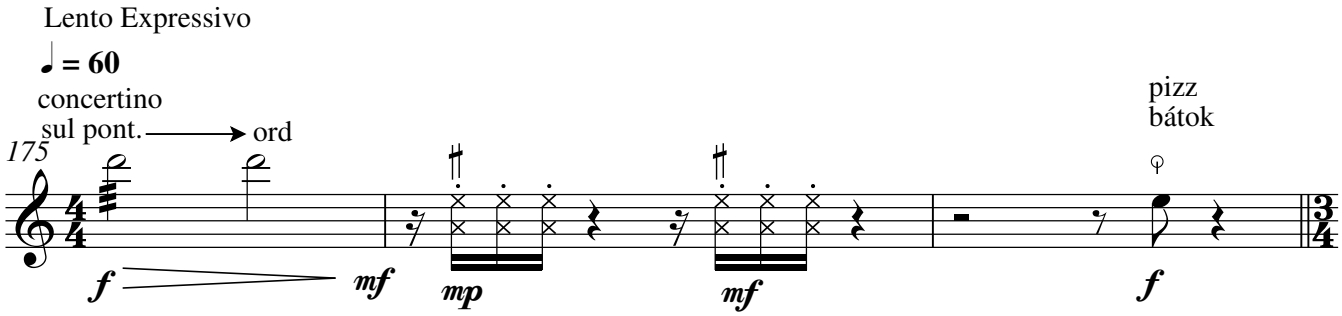
Determinado

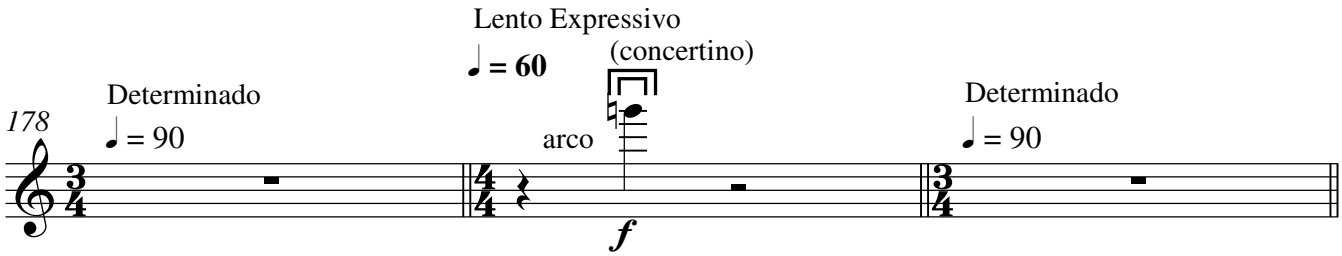
♩ = 90

145
J
tutti
mp
mf
148
p
150
mp
mf
f
f
K
156
concertino
tutti
ff
f
psubito
(tutti)
159
concertino
mf
mp
mf
tutti
(concertino)
mp
concertino
161
tr
f
p
mp
tutti
(concertino)
tutti
concertino
163
mf
p
f
L
(concertino)
166
tutti
mp
f

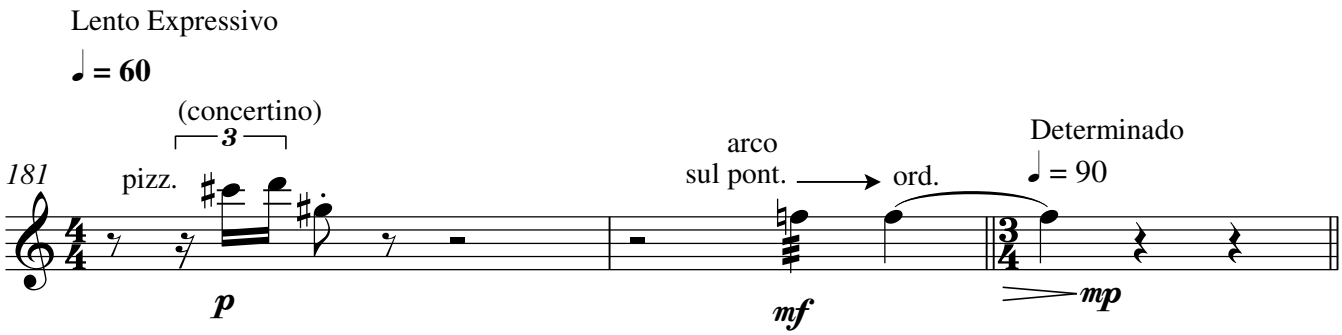
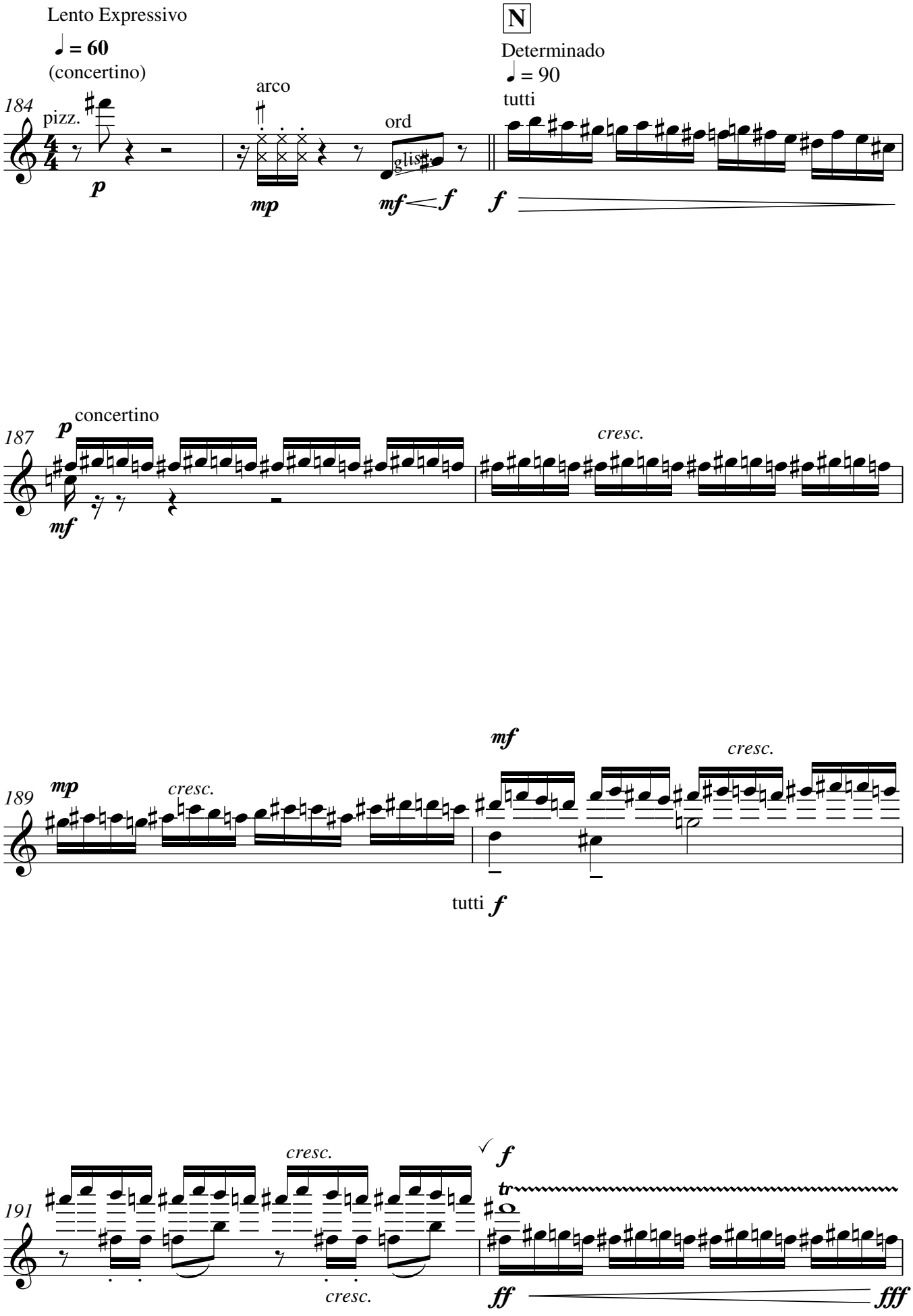
Violino I

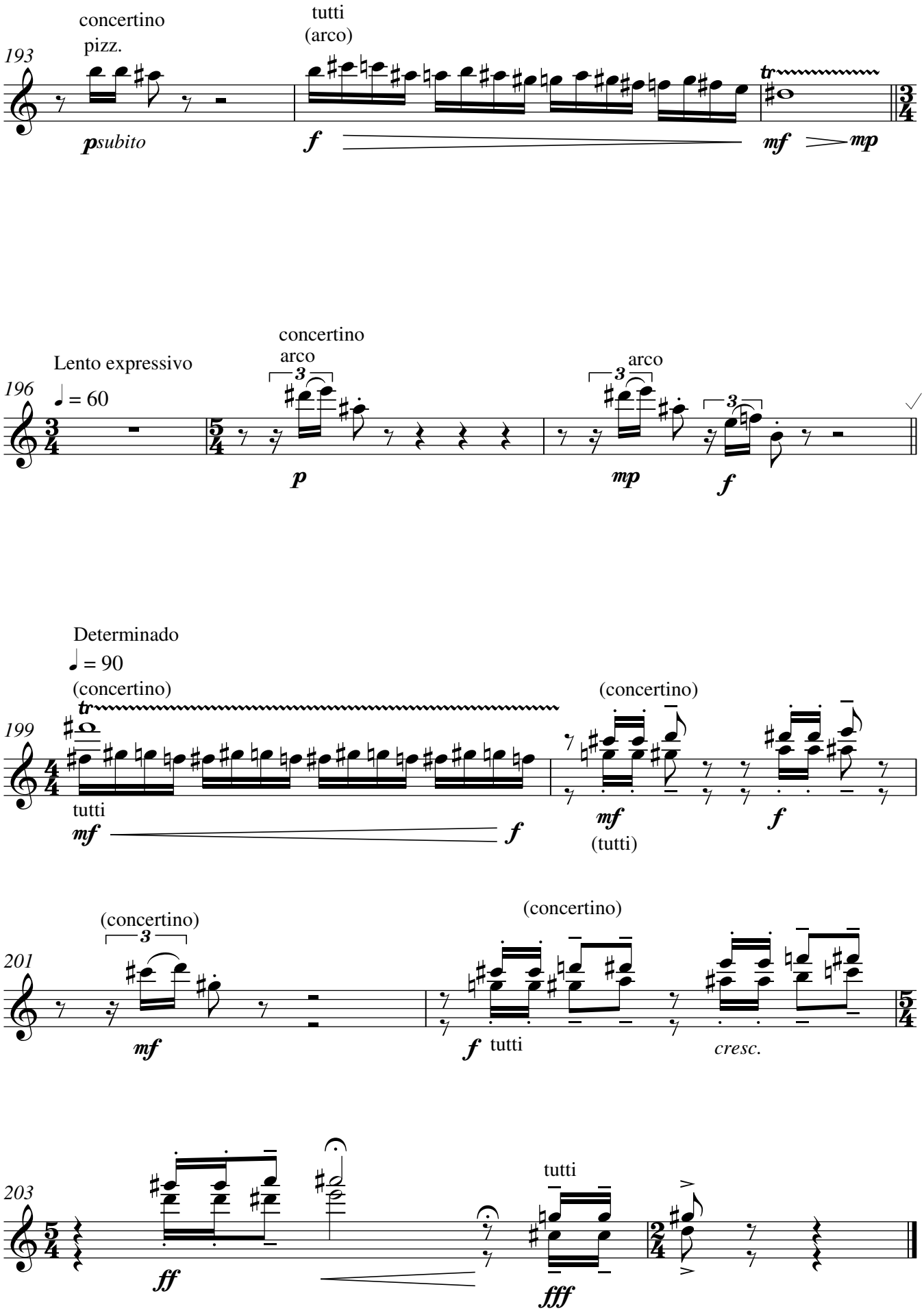

169
(tutti)
concertino
f
mf
f
mf

171
(concertino)
pizz.
tutti
arco
p
f

M


Lento Expressivo
♩ = 60
concertino
sul pont.
ord
175
pizz
bátok
f
mf
mp
mf
f


Lento Expressivo
♩ = 60
(concertino)
Determinado
♩ = 90
178
arco
f
Determinado
♩ = 90


Lento Expressivo
♩ = 60
(concertino)
3
181
pizz.
p
arco
sul pont.
ord.
mf
Determinado
♩ = 90
mp

Lento Expressivo
♩ = 60
(concertino)
184
pizz.
p
arco
mp
ord
glis
mf < f
N
Determinado
♩ = 90
tutti
f
187
p
concertino
mf
cresc.
189
mp
cresc.
mf
cresc.
tutti f
191
cresc.
✓ f
tr
cresc.
ff
fff

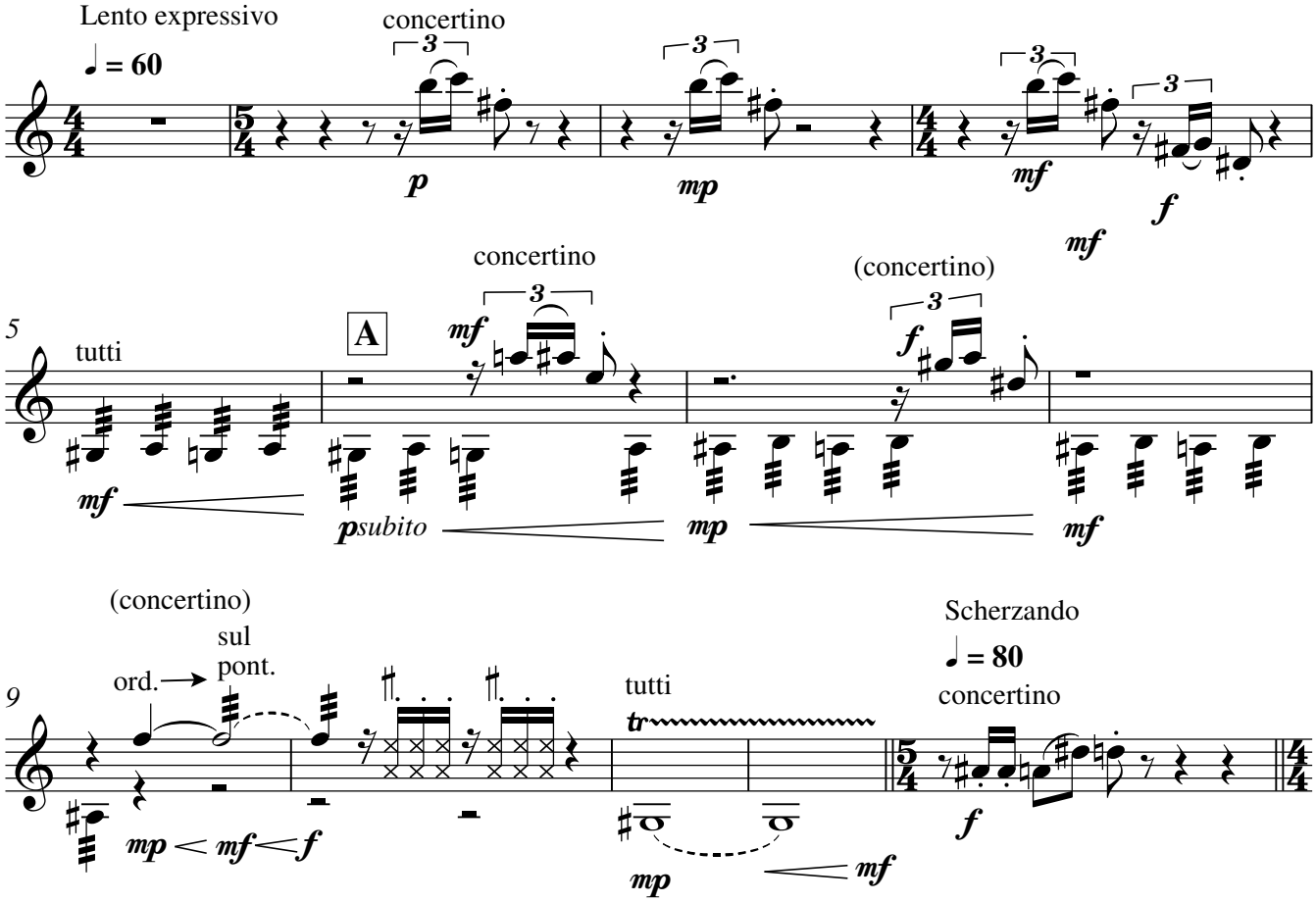

193
concertino
pizz.
tutti
(arco)
tr
psubito
f
mf
mp
Lento expressivo
196
♩ = 60
concertino
arco
3
p
arco
mp
f
Determinado
♩ = 90
(concertino)
199
tr
tutti
mf
f
(concertino)
mf
(tutti)
f
(concertino)
201
3
mf
(concertino)
f
tutti
cresc.
203
ff
tutti
fff

Violino II

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas

J. Orlando Alves
(2014)



Notas:

1) A característica principal do gênero "Concerto Grosso" é a existência de um grupo de solistas ("concertino"), no caso da presente obra, formado por dois violinos, uma viola e um violoncelo, que dialoga com o restante da orquestra ("tutti / ripieno"), sendo característico do período barroco e adaptado aqui para o contexto da linguagem atonal.

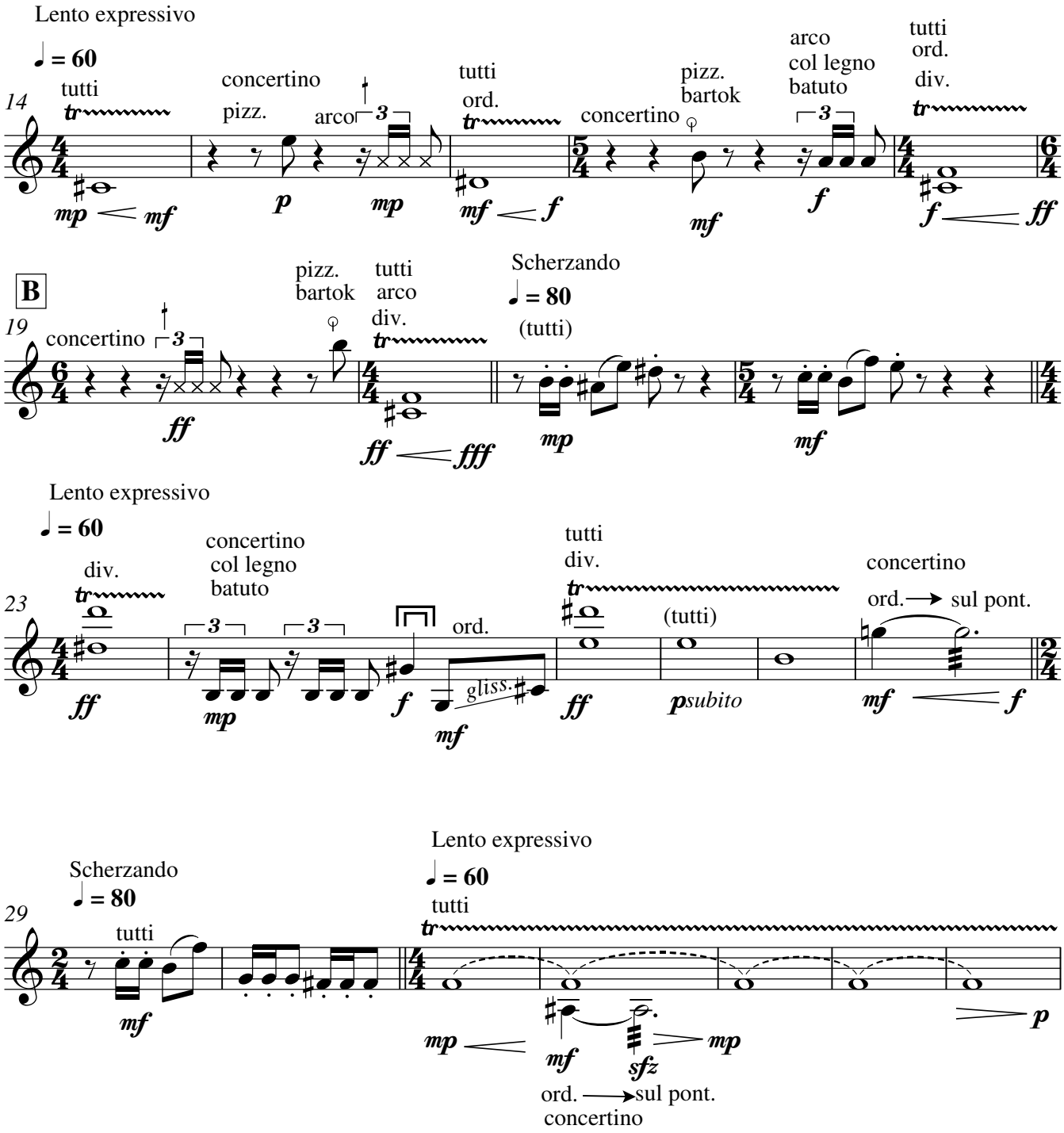
2) Todo trinado deve ser executado por semitom ascendente.

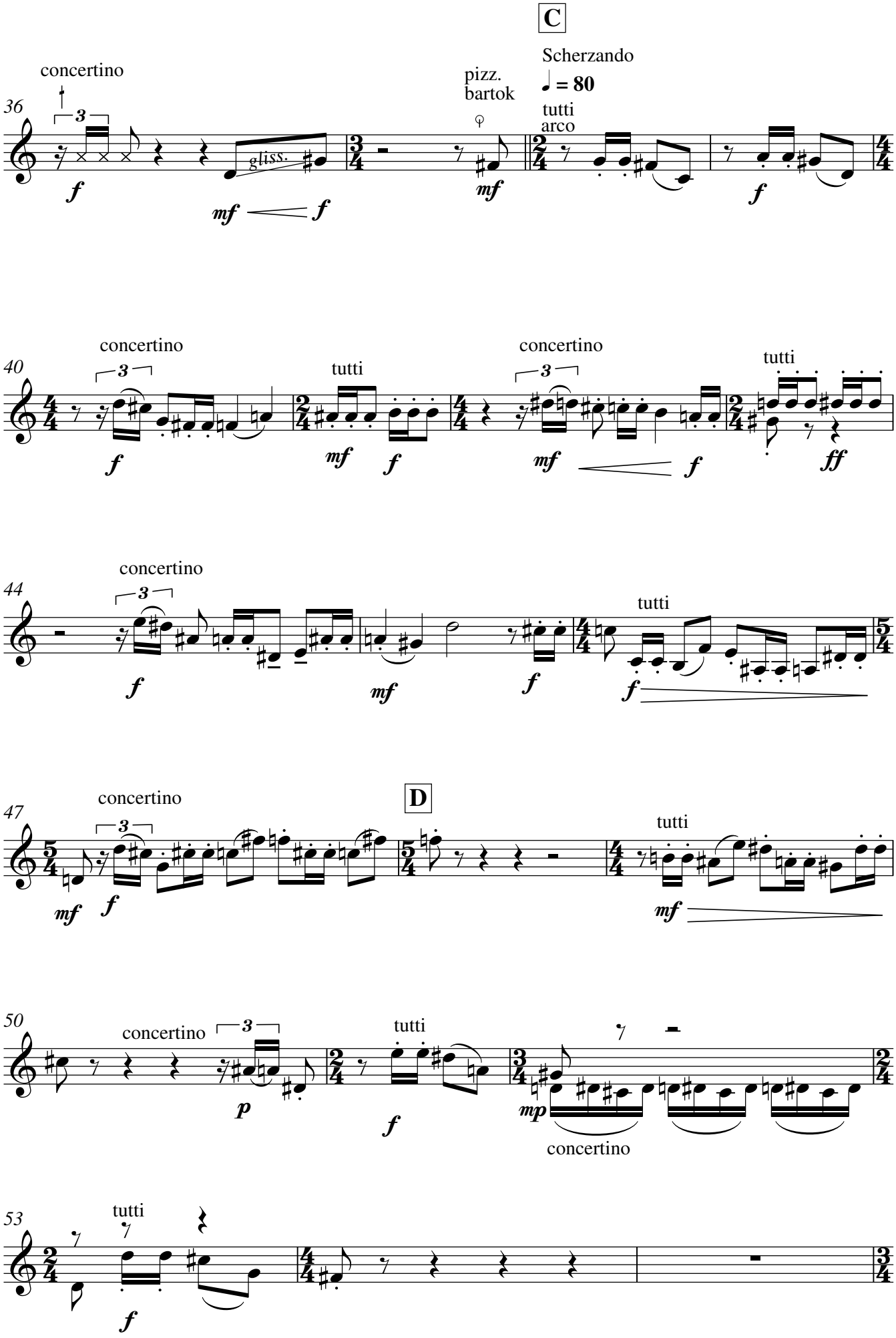
3) O símbolo ↓ e ⇓ refere-se ao posicionamento do arco em uma ou duas cordas, entre o estandarte e a ponte.

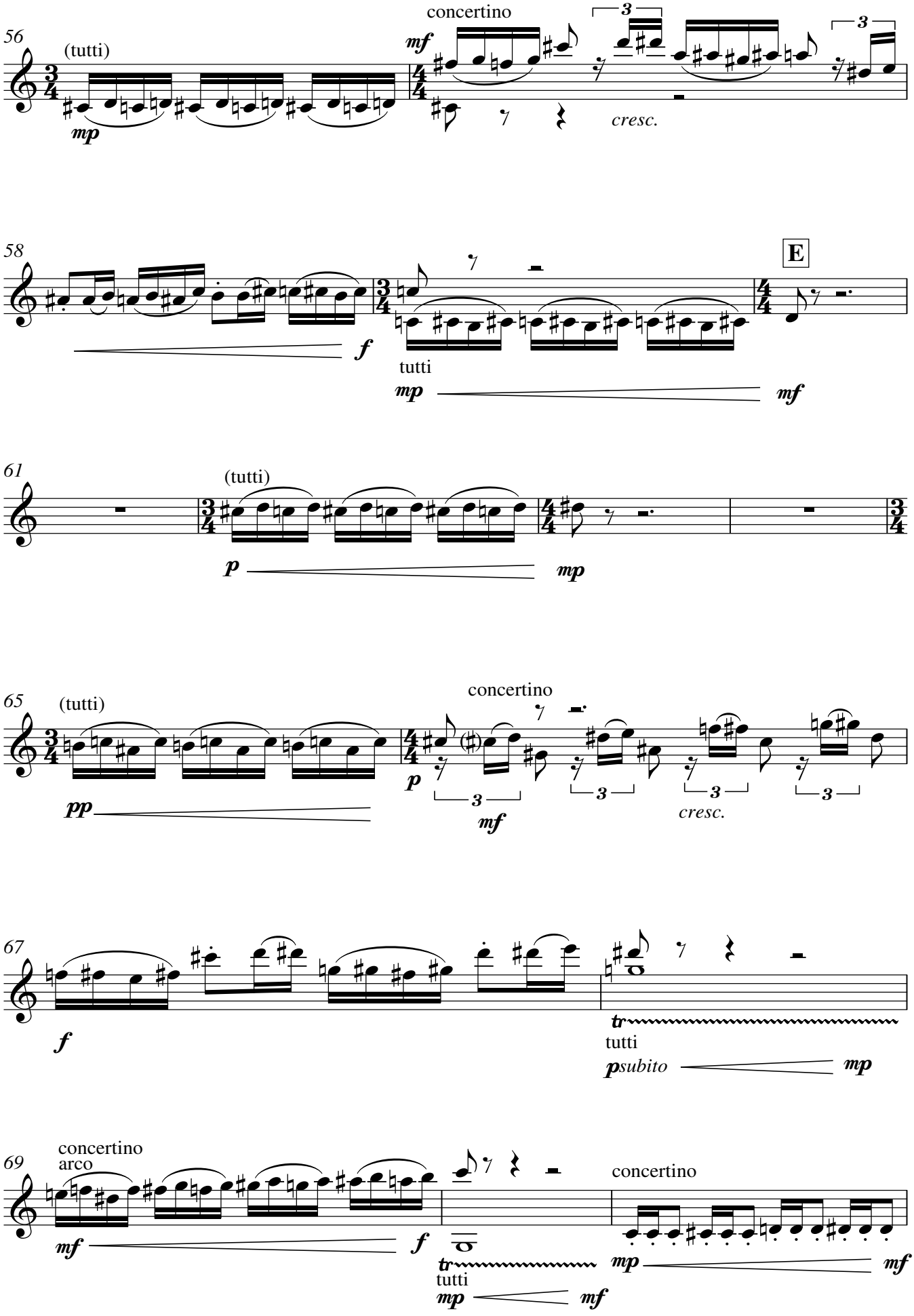
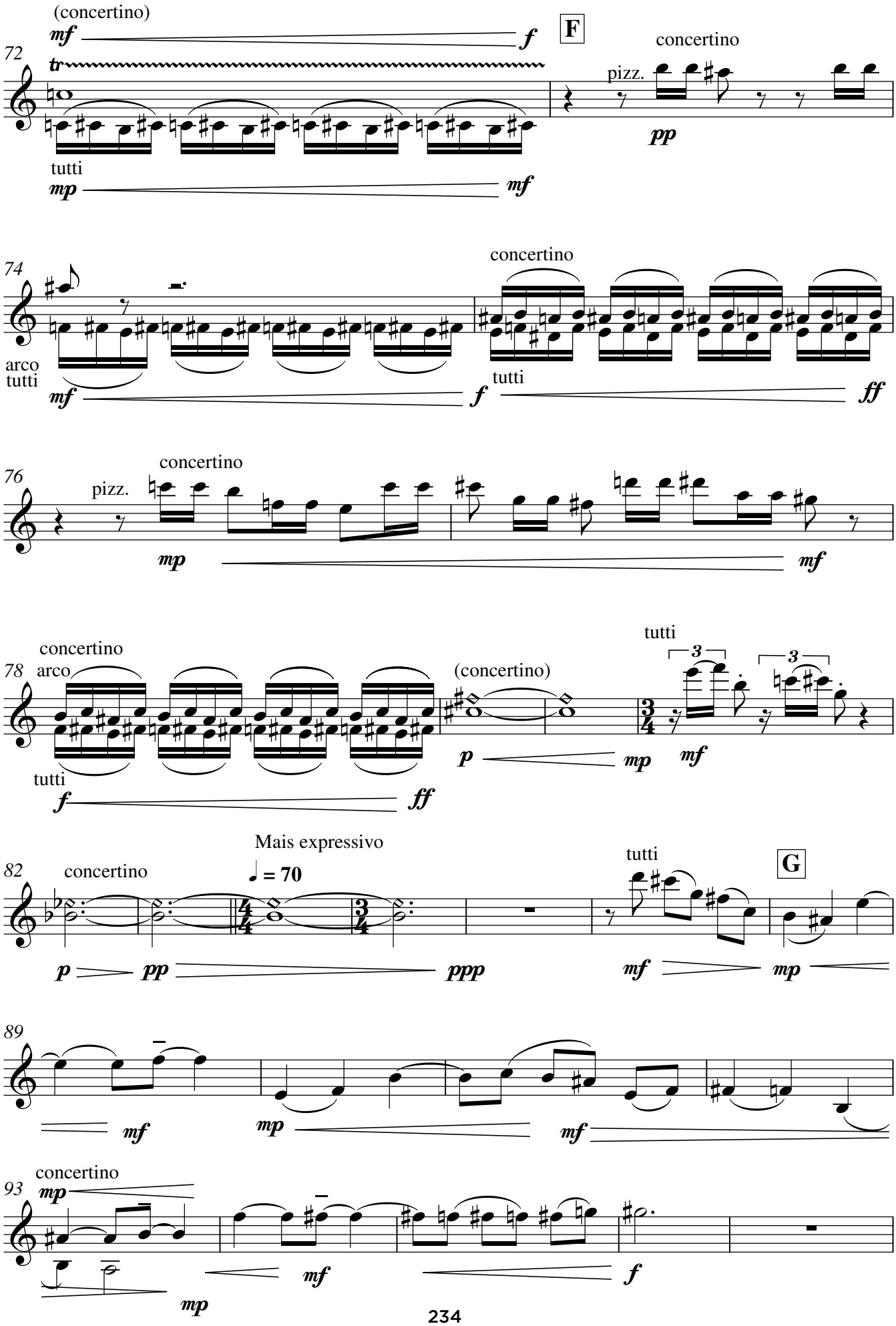
4) A seta ⟶ indica a modulação tímbrica, onde o arco de desloca lentamente da posição sul ponticello

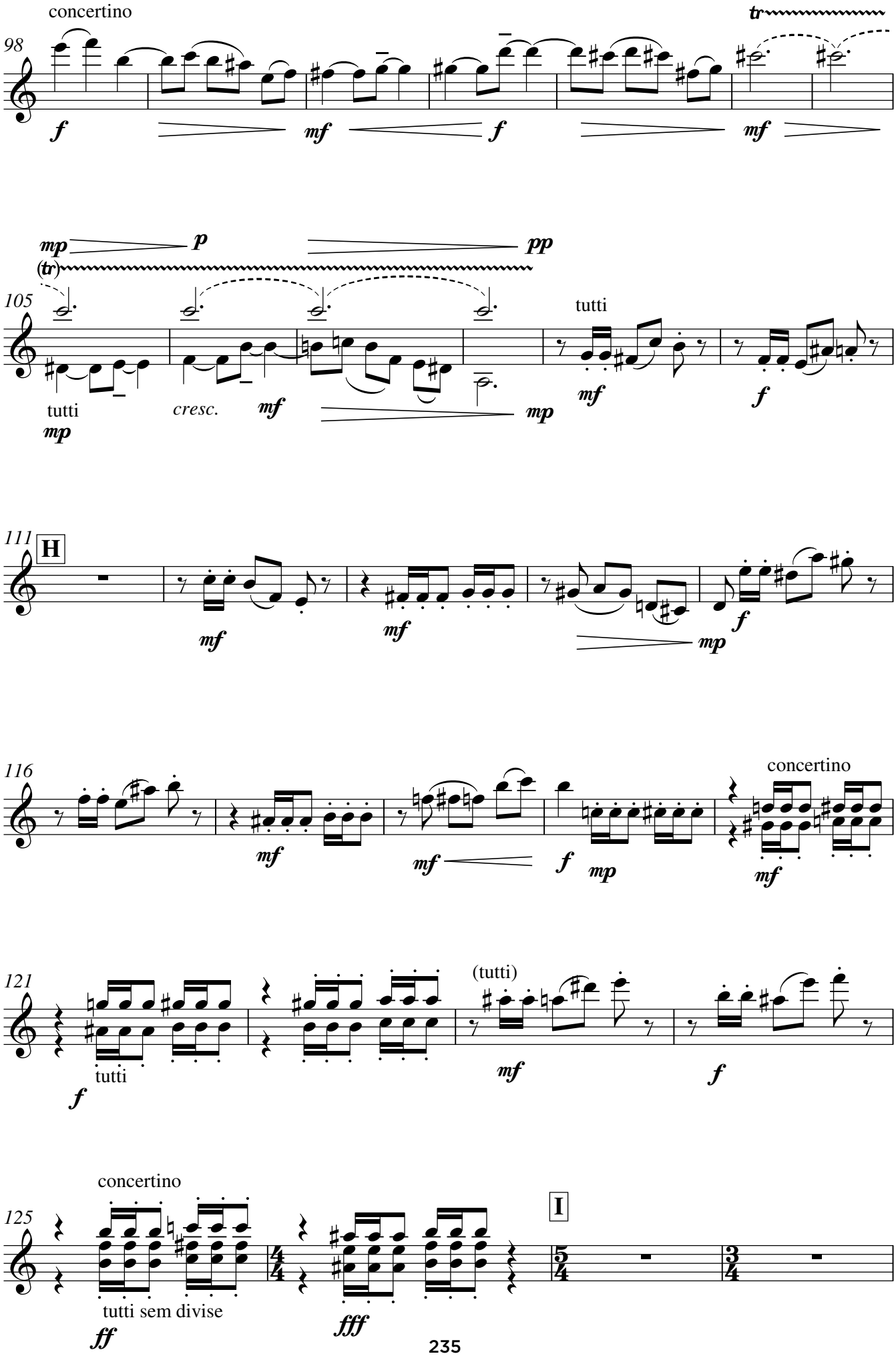
5) O símbolo ⎍ indica o "over pressure", que refere-se ao som gerado através da pressão excessiva do arco sobre a corda.

Violino II

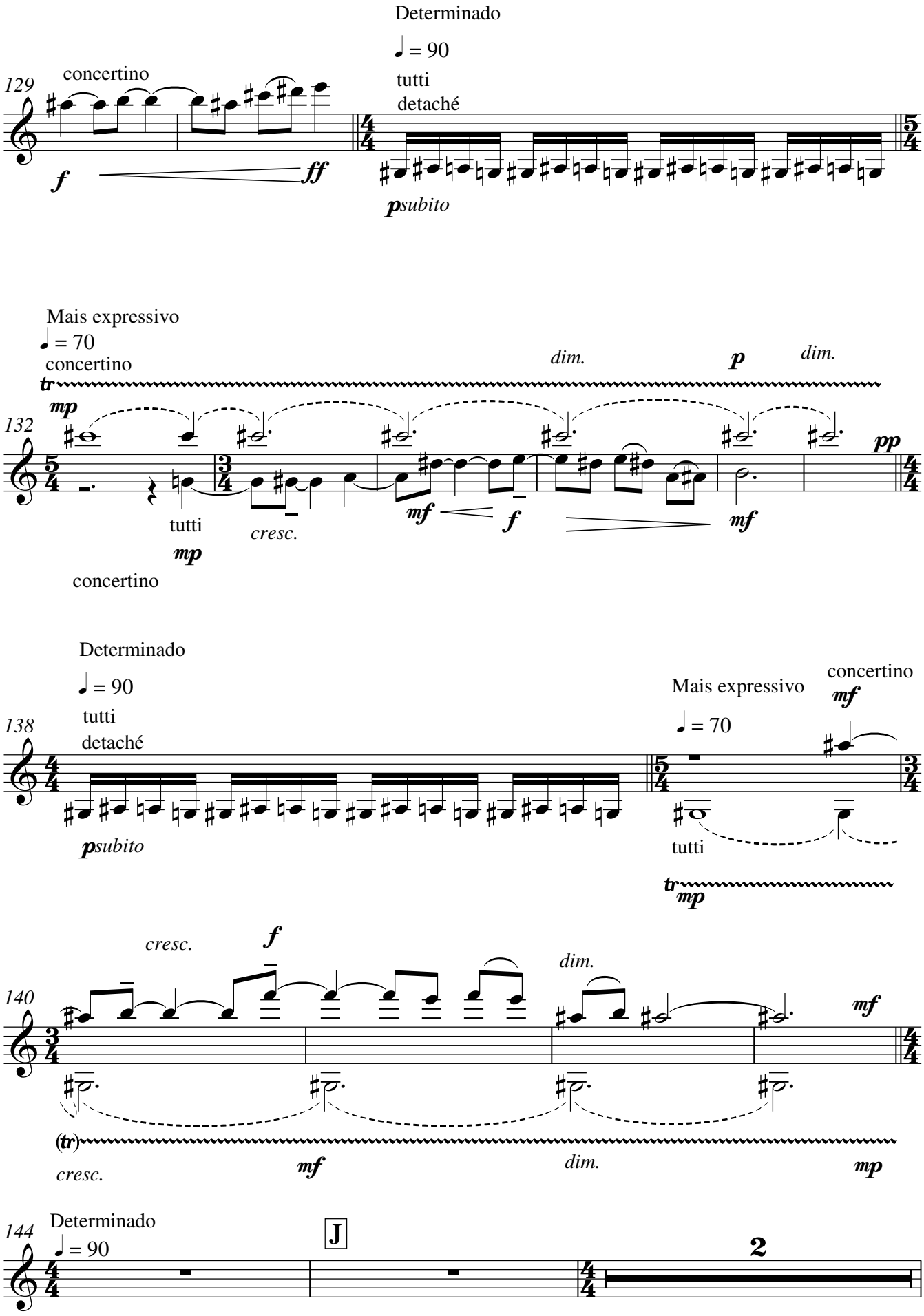

Lento expressivo
♩ = 60
14
tutti
concertino
pizz.
arco
tutti
ord.
concertino
pizz.
bartok
arco
col legno
batuto
tutti
ord.
div.
B
19
concertino
pizz.
bartok
tutti
arco
div.
Scherzando
♩ = 80
(tutti)
Lento expressivo
♩ = 60
23
div.
concertino
col legno
batuto
ord.
gliss.
tutti
div.
(tutti)
concertino
ord. → sul pont.
Scherzando
♩ = 80
29
tutti
Lento expressivo
♩ = 60
tutti
ord. → sul pont.
concertino

Violino II

C
Scherzando
♩ = 80
36
concertino
3
pizz.
bartok
tutti
arco
gliss.
f
mf
f
mf
f
40
concertino
3
tutti
concertino
3
tutti
f
mf
f
mf
f
ff
44
concertino
3
tutti
f
mf
f
f
47
concertino
3
D
tutti
mf
f
mf
50
concertino
3
tutti
p
f
mp
concertino
53
tutti
f

Violino II

56
(tutti)
mp
concertino
mf
3
cresc.
58
f
E
tutti
mp
mf
61
(tutti)
p
mp
65
(tutti)
pp
concertino
p
mf
cresc.
67
f
tr
tutti
psubito
mp
69
concertino
arco
mf
f
tr
tutti
mp
mf
concertino
mp
mf

(concertino)
mf
f
F
concertino
72
tr
pizz.
pp
tutti
mp
mf
74
concertino
arco
tutti
mf
f
tutti
ff
76
concertino
pizz.
mp
mf
78
concertino
arco
(concertino)
tutti
tutti
3
3
f
ff
p
mp
mf
Mais expressivo
82
concertino
♩ = 70
tutti
G
p
pp
ppp
mf
mp
89
mf
mp
mf
93
concertino
mp
mf
f
mp

Violino II

concertino
98
tr
f
mf
f
mf
mp
p
pp
(tr)
105
tutti
mp
cresc.
mf
mp
tutti
mf
f
111
H
mf
mf
mp
f
116
mf
mf
f
mp
concertino
mf
121
(tutti)
tutti
f
mf
f
concertino
125
I
tutti sem divise
ff
fff

Violino II


Determinado
♩ = 90
129
concertino
tutti
detaché
f
ff
psubito
Mais expressivo
♩ = 70
concertino
dim.
p
dim.
tr
mp
132
pp
tutti
cresc.
mf
f
mf
mp
concertino
Determinado
♩ = 90
tutti
detaché
138
psubito
Mais expressivo
concertino
mf
♩ = 70
tutti
tr
mp
cresc.
f
dim.
140
mf
(tr)
cresc.
mf
dim.
mp
Determinado
144
♩ = 90
J
2

8

Violino II

148 tutti detaché

p *mp*

150

mf *f* *mp*

153

mf

155

f

K

157 (tutti) concertino tutti

p subito *f* *p*

160 concertino concertino

mf *mp* *mf* *f*

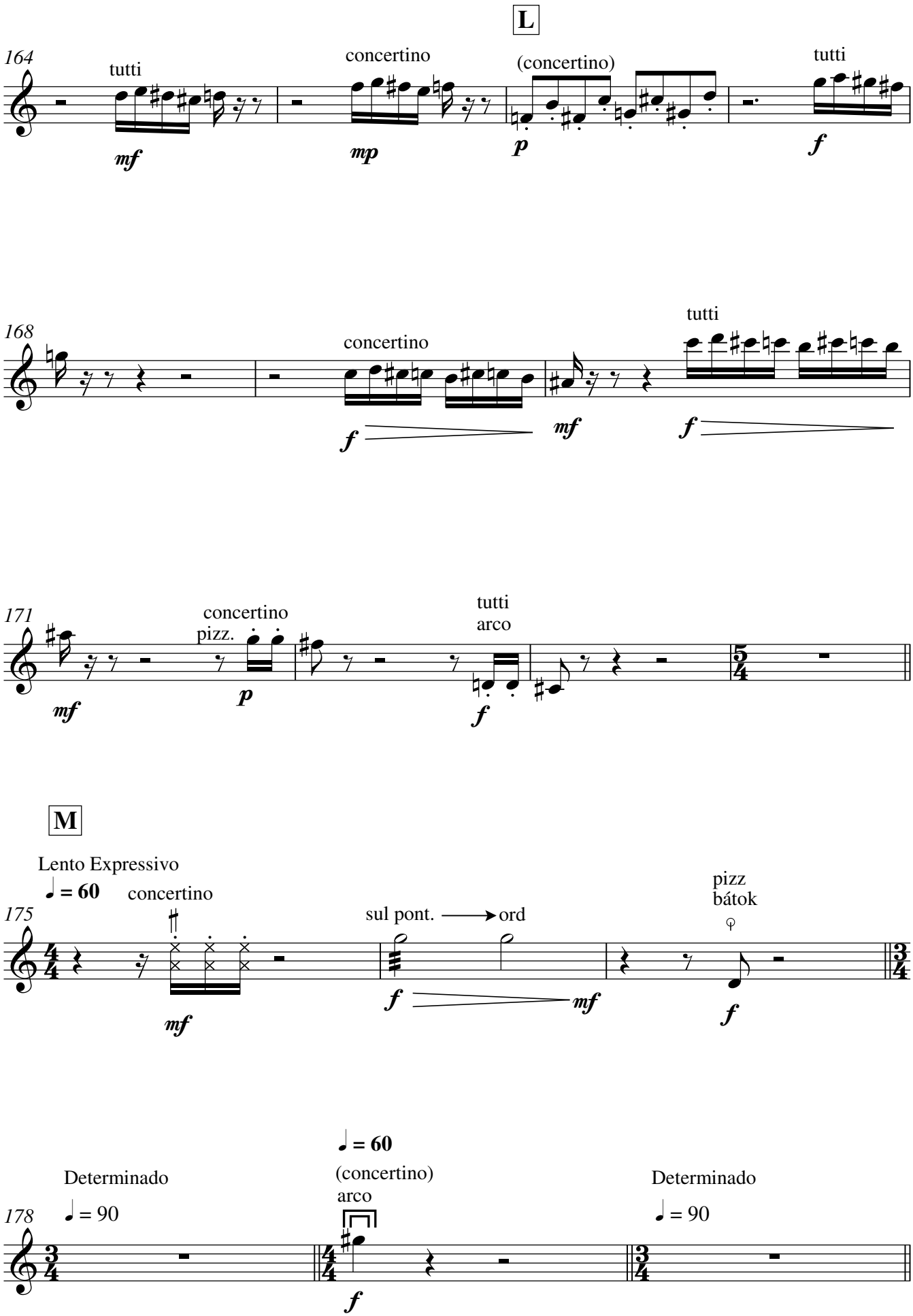
tutti

(concertino) (concertino)

162 *mp* *tr*

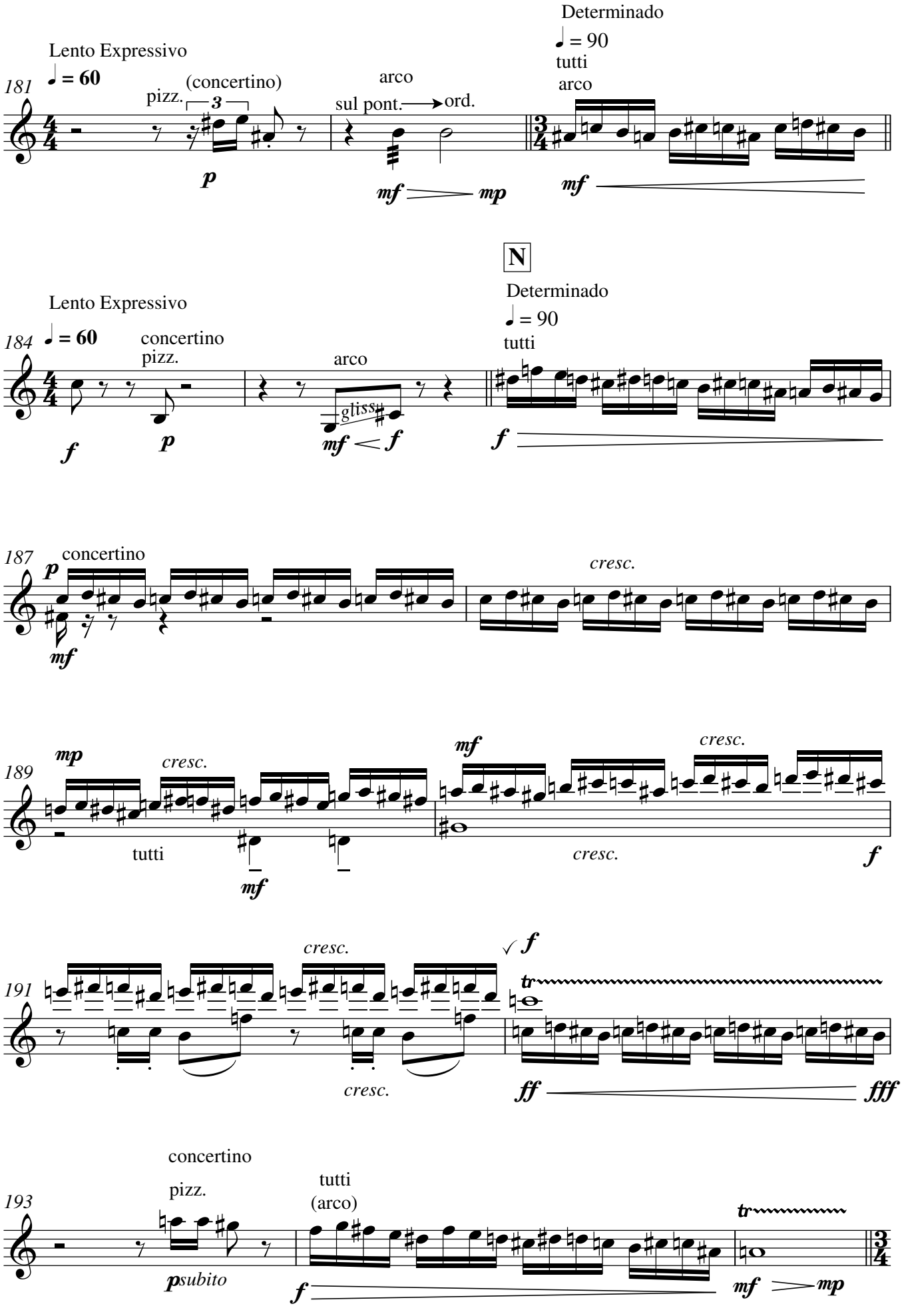
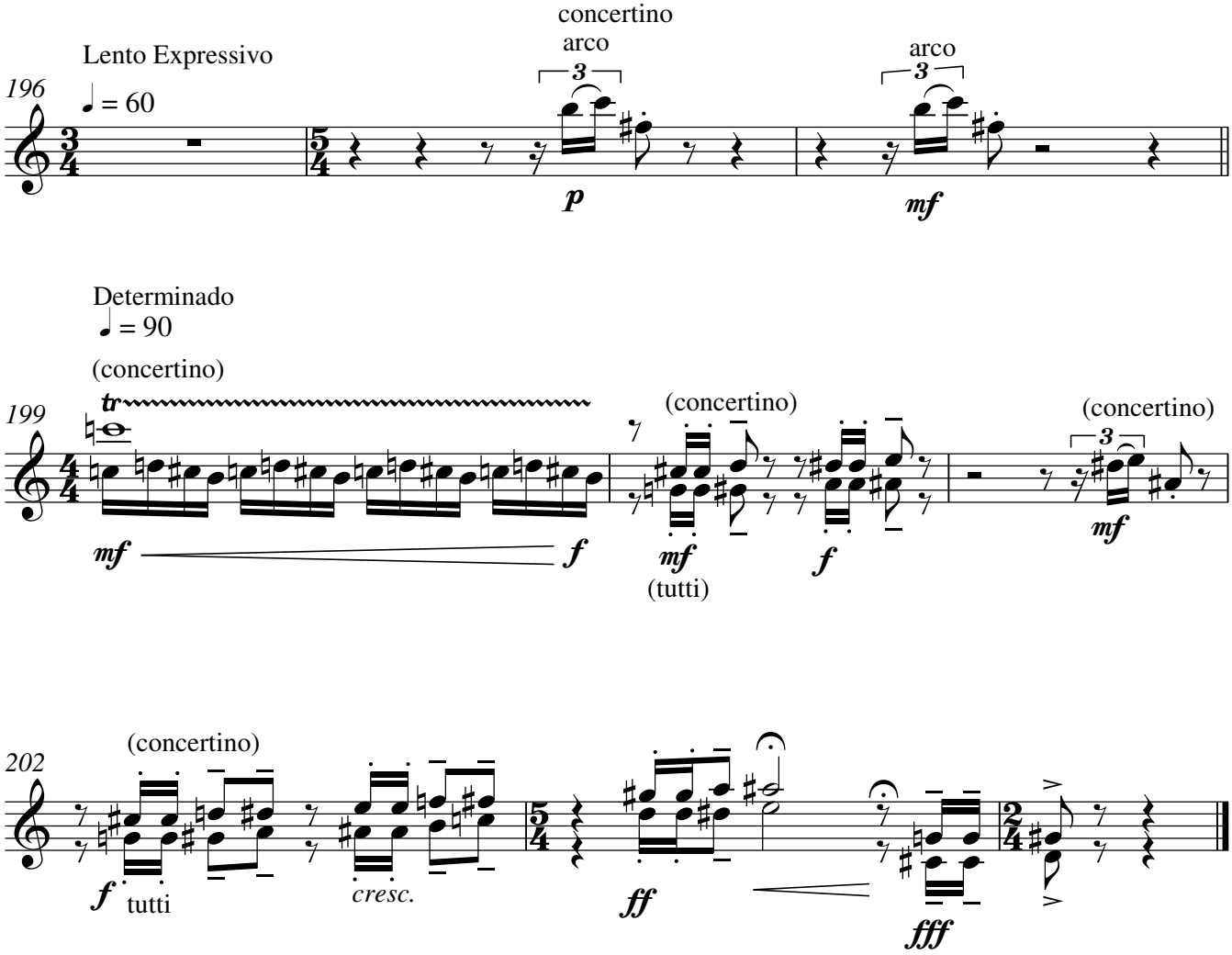
p *mp* *mf*

tutti

Violino II

L
164
tutti
mf
concertino
mp
(concertino)
p
tutti
f
168
concertino
f
mf
tutti
f
171
concertino
pizz.
mf
p
tutti
arco
f
M
Lento Expressivo
♩ = 60
175
concertino
mf
sul pont. → ord
f
mf
pizz
bátok
f
♩ = 60
Determinado
♩ = 90
178
(concertino)
arco
f
Determinado
♩ = 90

10

Violino II



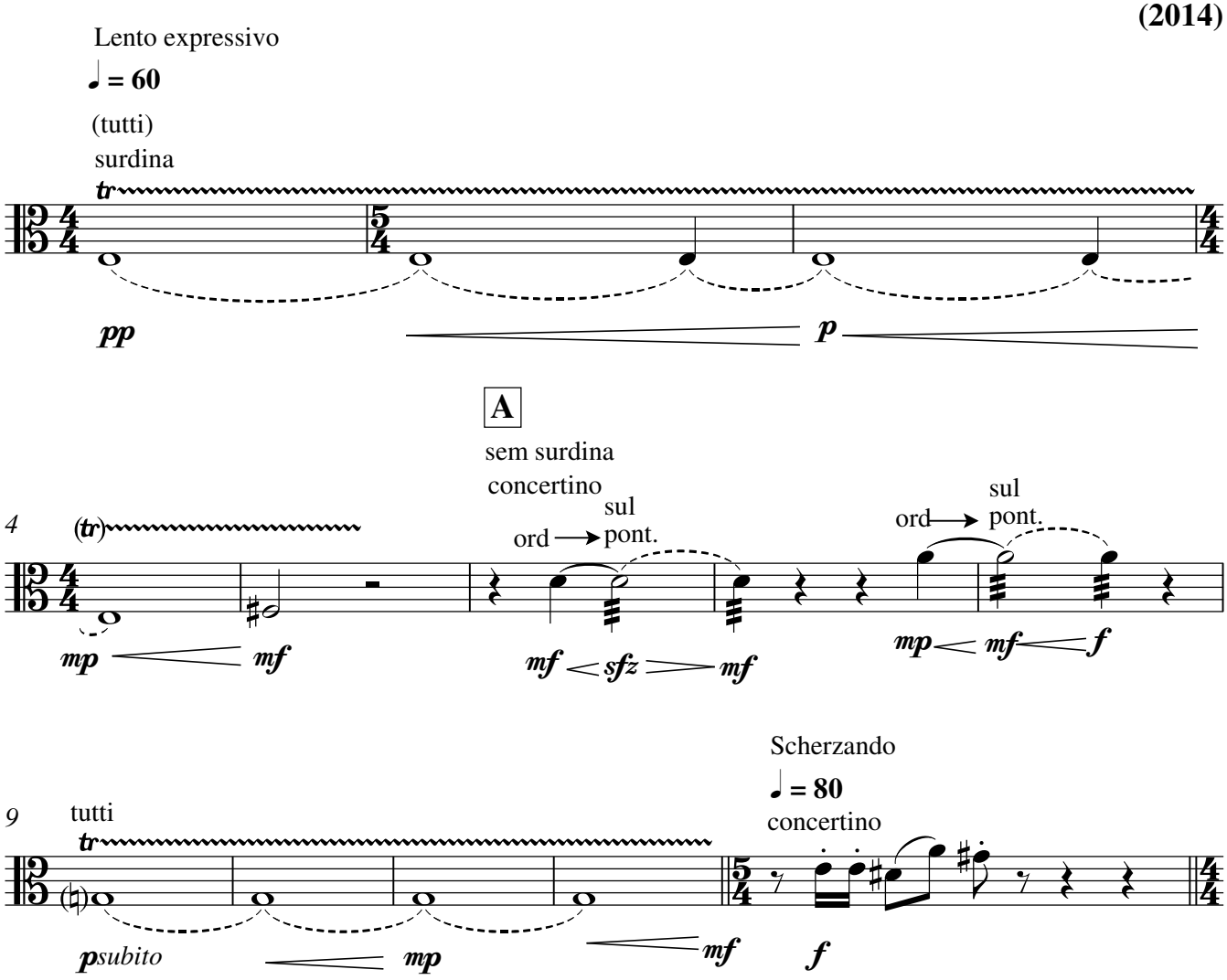
Lento Expressivo
196
♩ = 60
concertino
arco
3
p
arco
3
mf
Determinado
♩ = 90
(concertino)
199
tr
mf
f
(concertino)
mf
(tutti)
f
(concertino)
3
mf
(concertino)
202
f
tutti
cresc.
ff
fff

Viola

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas

J. Orlando Alves
(2014)



Notas:

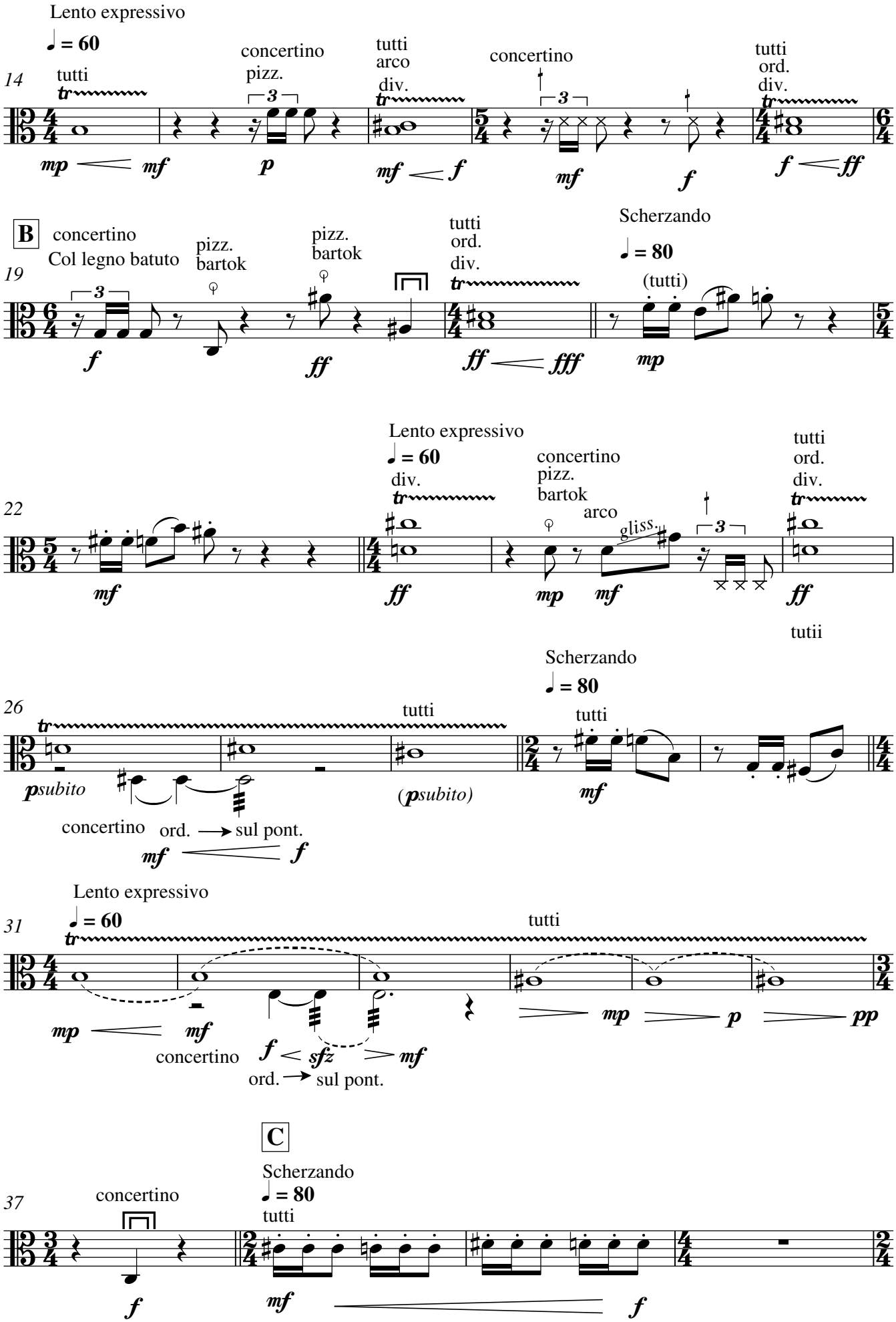
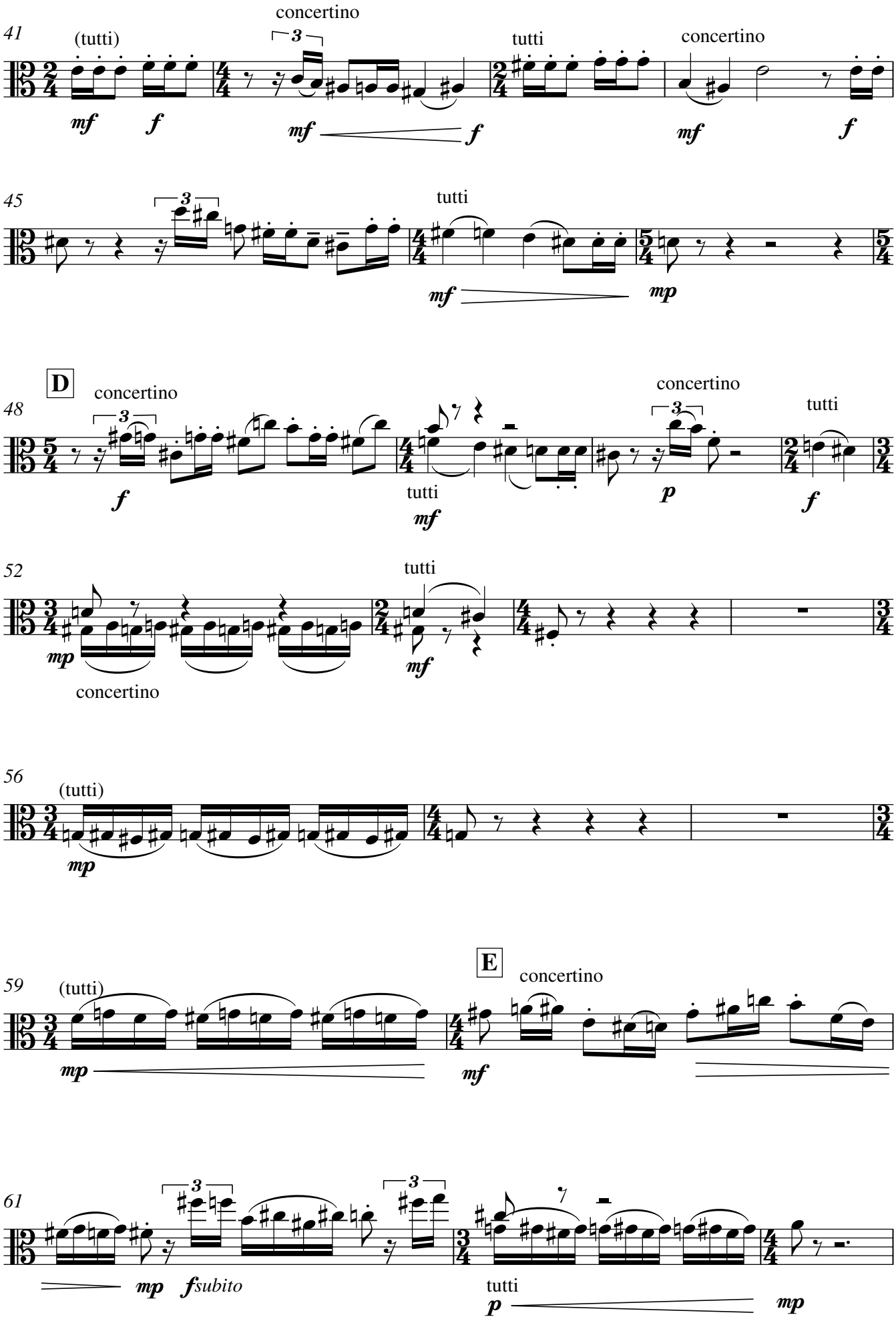
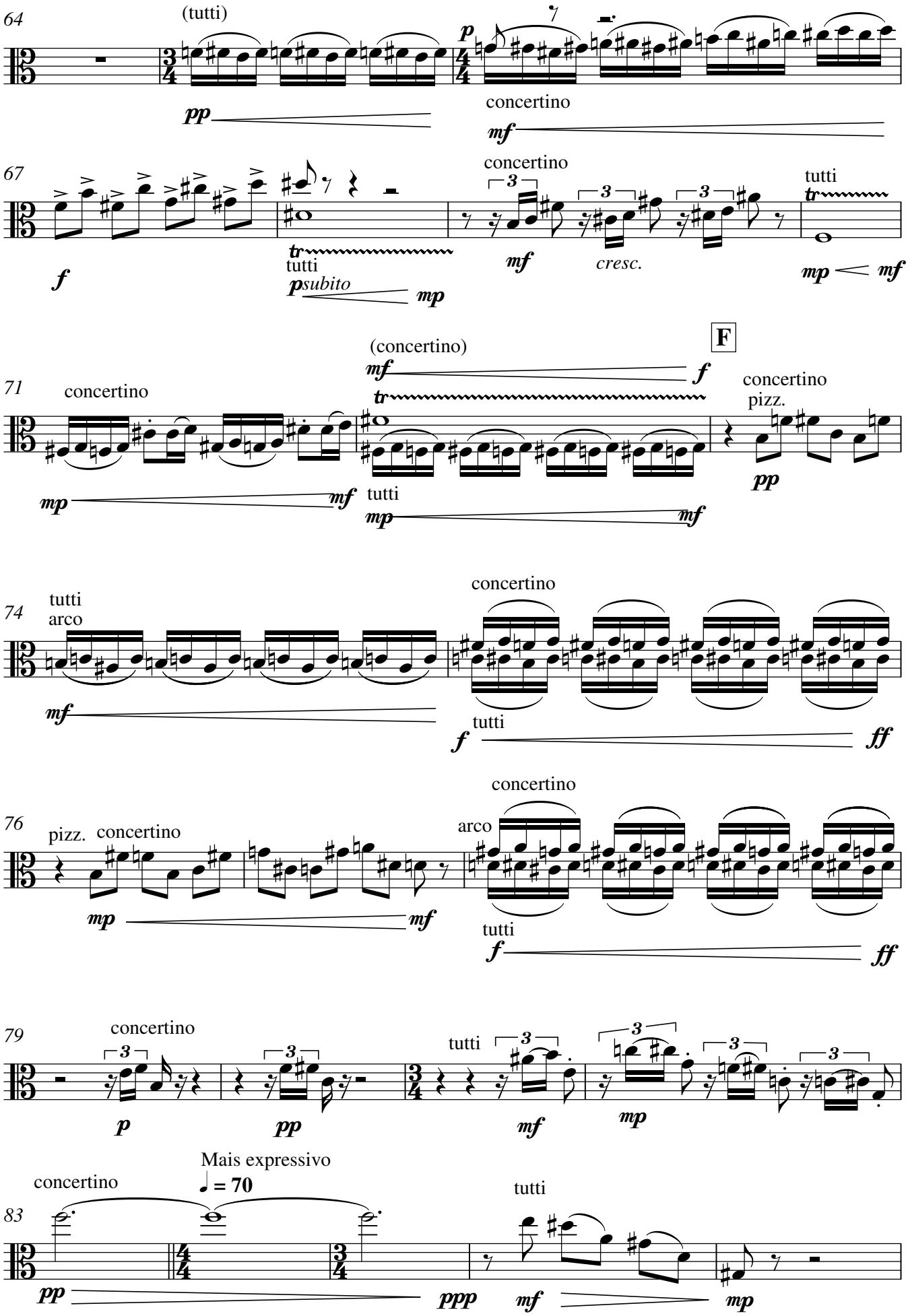
1) A característica principal do gênero "Concerto Grosso" é a existência de um grupo de solistas ("concertino"), no caso da presente obra, formado por dois violinos, uma viola e um violoncelo, que dialoga com o restante da orquestra ("tutti / ripieno"), sendo característico do período barroco e adaptado aqui para o contexto da linguagem atonal.

2) Todo trinado deve ser executado por semitom ascendente.

3) O símbolo e refere-se ao posicionamento do arco em uma ou duas cordas, entre o estandarte e a ponte.

4) A seta → indica a modulação tímbrica, onde o arco de desloca lentamente da posição sul ponticello

5) O símbolo indica o "over pressure", que refere-se ao som gerado através da pressão excessiva do arco sobre a corda.


Lento expressivo
♩ = 60
14
tutti
concertino
pizz.
tutti
arco
div.
concertino
tutti
ord.
div.
mp mf p mf f mf f ff
B
concertino
Col legno batuto
19
pizz.
bartok
pizz.
bartok
tutti
ord.
div.
Scherzando
♩ = 80
(tutti)
f ff ff fff mp
Lento expressivo
♩ = 60
22
div.
concertino
pizz.
bartok
arco
gliss.
tutti
ord.
div.
tutii
mf ff mp mf ff
Scherzando
♩ = 80
26
tutti
tutti
psubito
(psubito)
mf
concertino
ord. → sul pont.
mf f
Lento expressivo
♩ = 60
31
tutti
mp mf
concertino
f sfz mf
ord. → sul pont.
mp p pp
C
Scherzando
♩ = 80
37
concertino
tutti
f mf f

41
(tutti)
concertino
tutti
concertino
45
tutti
D
concertino
48
concertino
tutti
52
tutti
concertino
56
(tutti)
E
59
(tutti)
concertino
61
tutti

64
(tutti)
pp
p
concertino
mf
67
concertino
f
tutti
tr
psubito
mp
mf
cresc.
tutti
mp
mf
71
concertino
(concertino)
mf
f
F
concertino
pizz.
mp
mf
tutti
mp
mf
pp
74
tutti
arco
concertino
mf
tutti
f
ff
76
pizz.
concertino
mp
mf
concertino
arco
tutti
f
ff
79
concertino
p
pp
tutti
mf
mp
Mais expressivo
♩ = 70
83
concertino
pp
ppp
tutti
mf
mp

G

88

mp p mp p mp p mp

93

3

tutti

> p mp mf

concertino

102

concertino

tr

f mp mp > p pp mf

tutti f

H

110

f mp mf

115

f mf

div.

tutti

mp

120

concertino

(tutti)

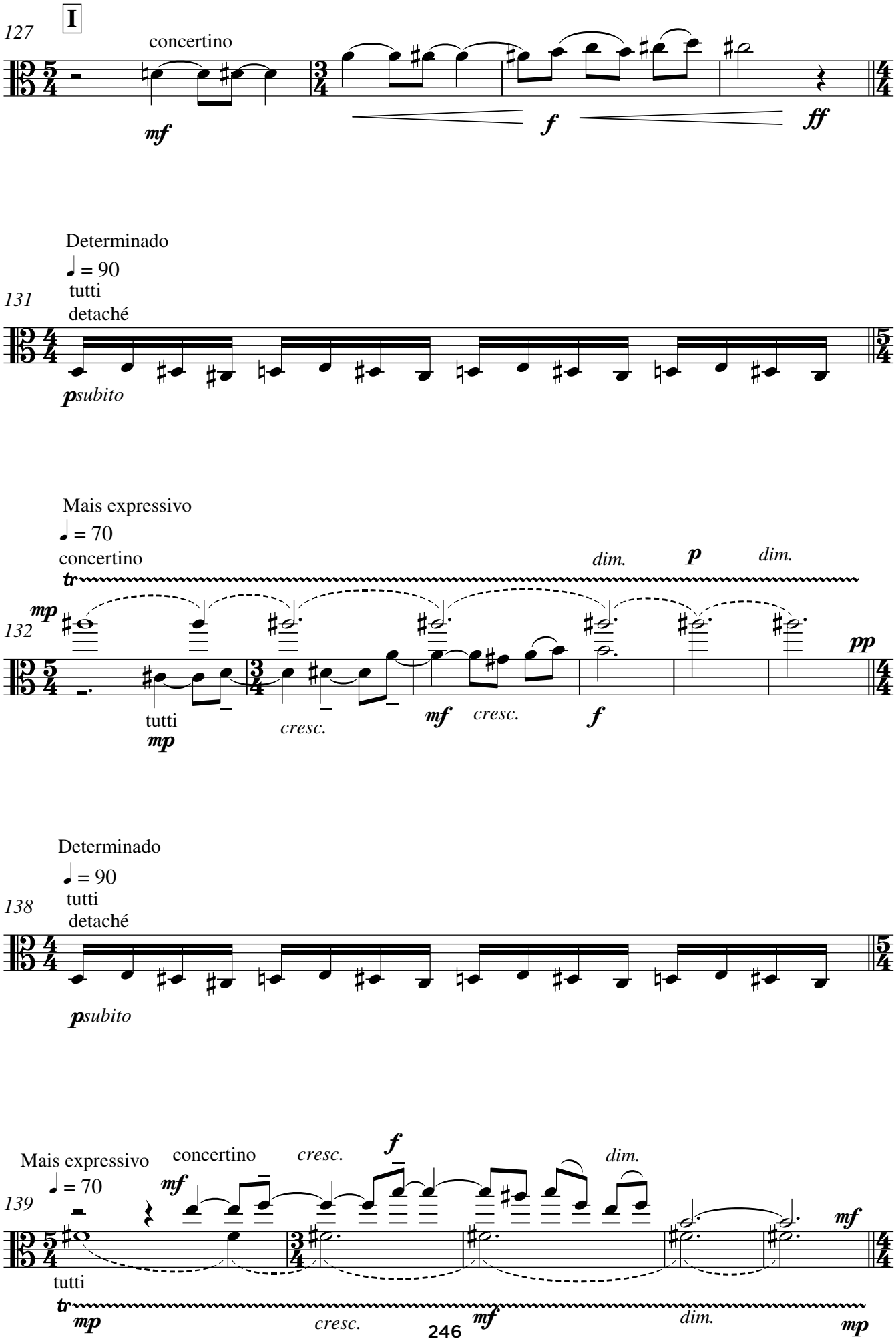
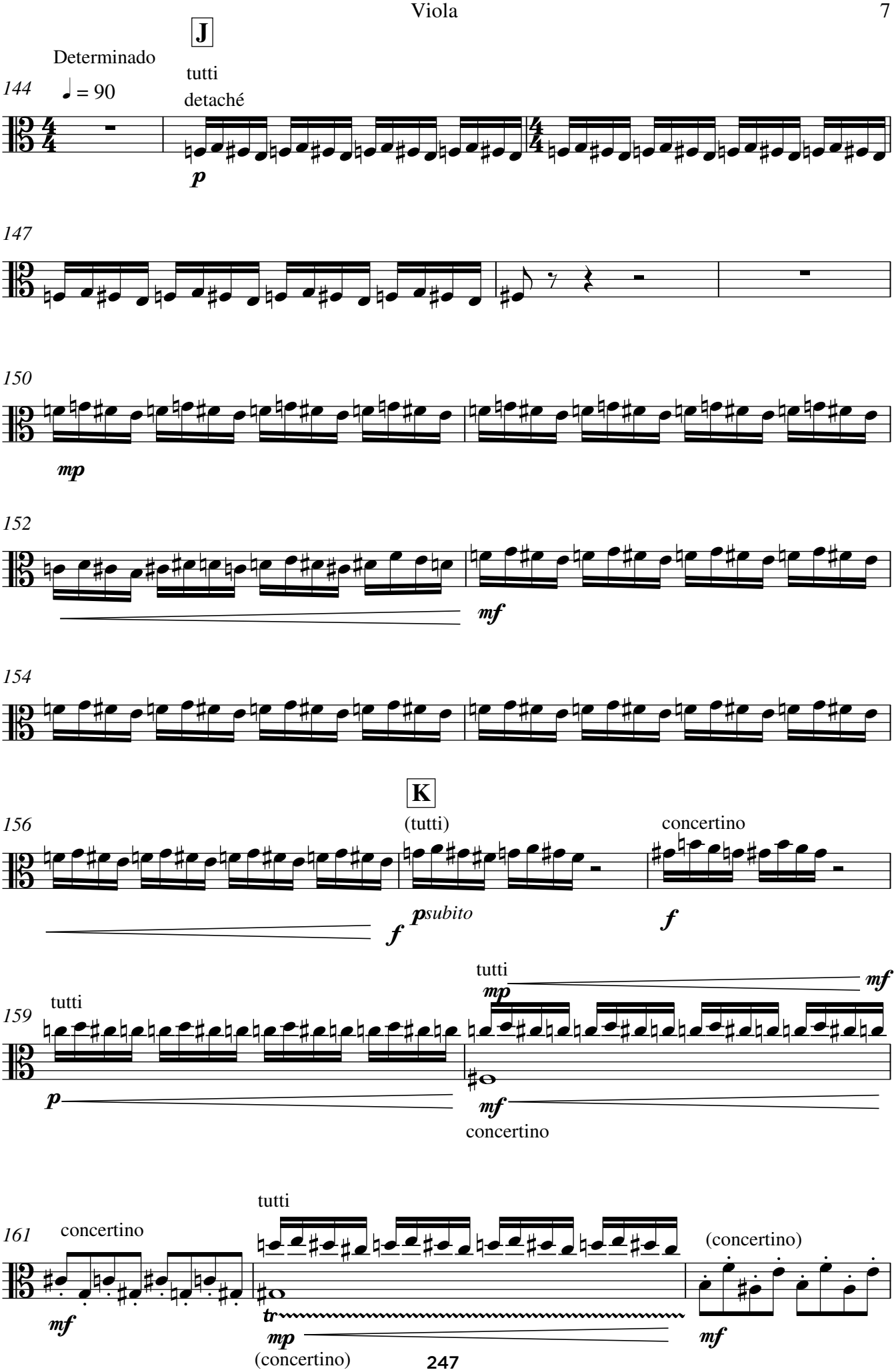
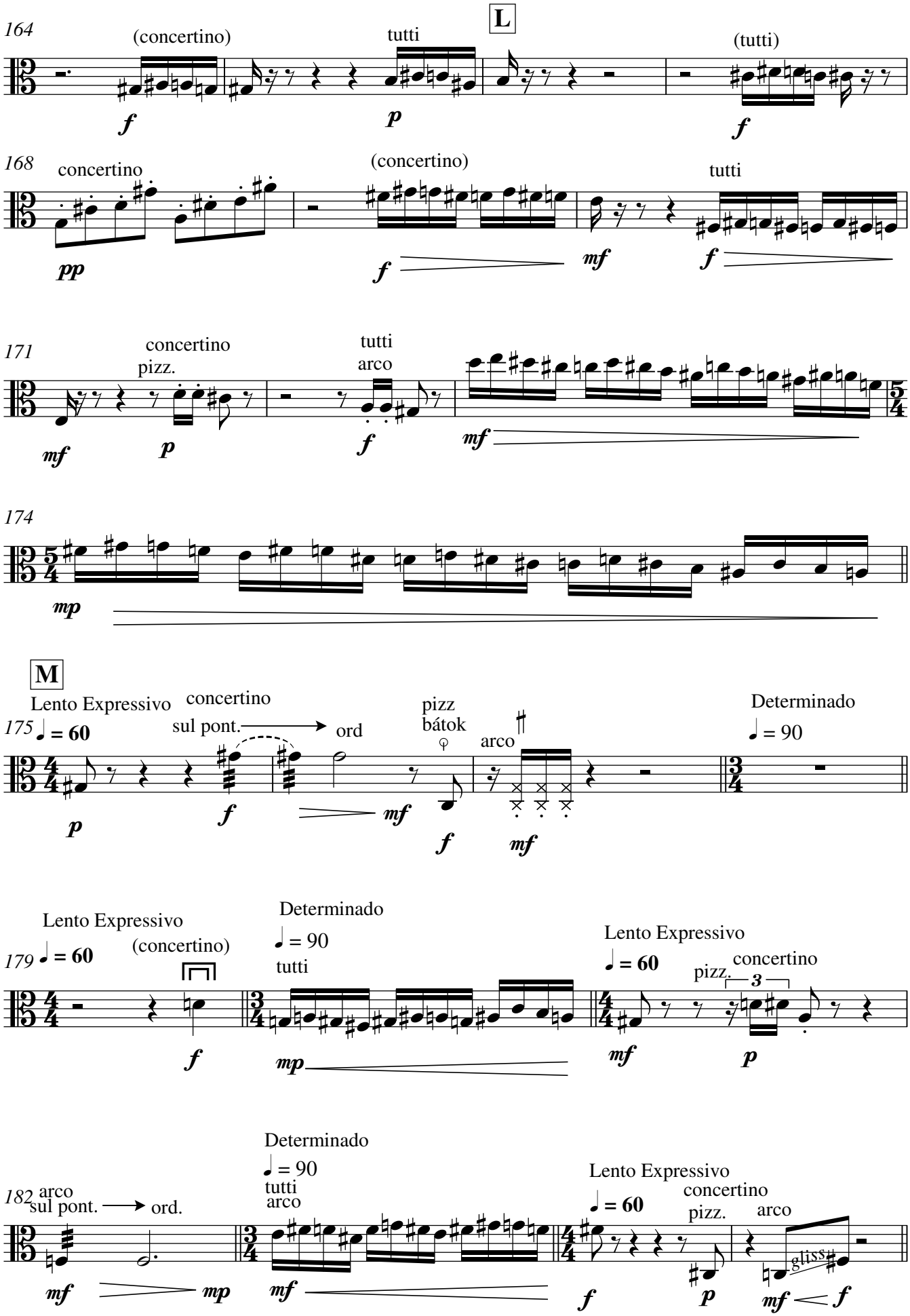
sul pont.

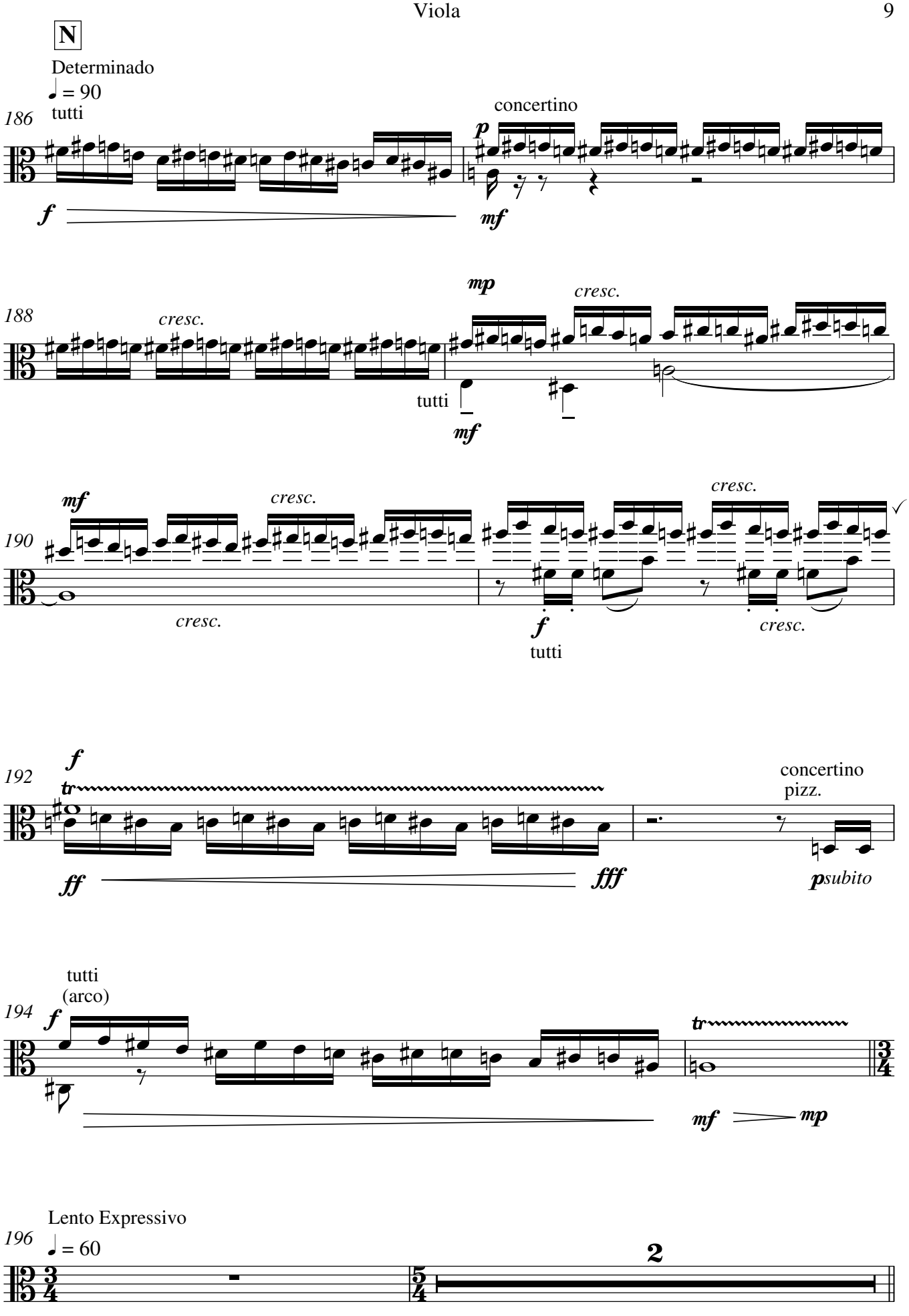
mf f tutti mf

concertino

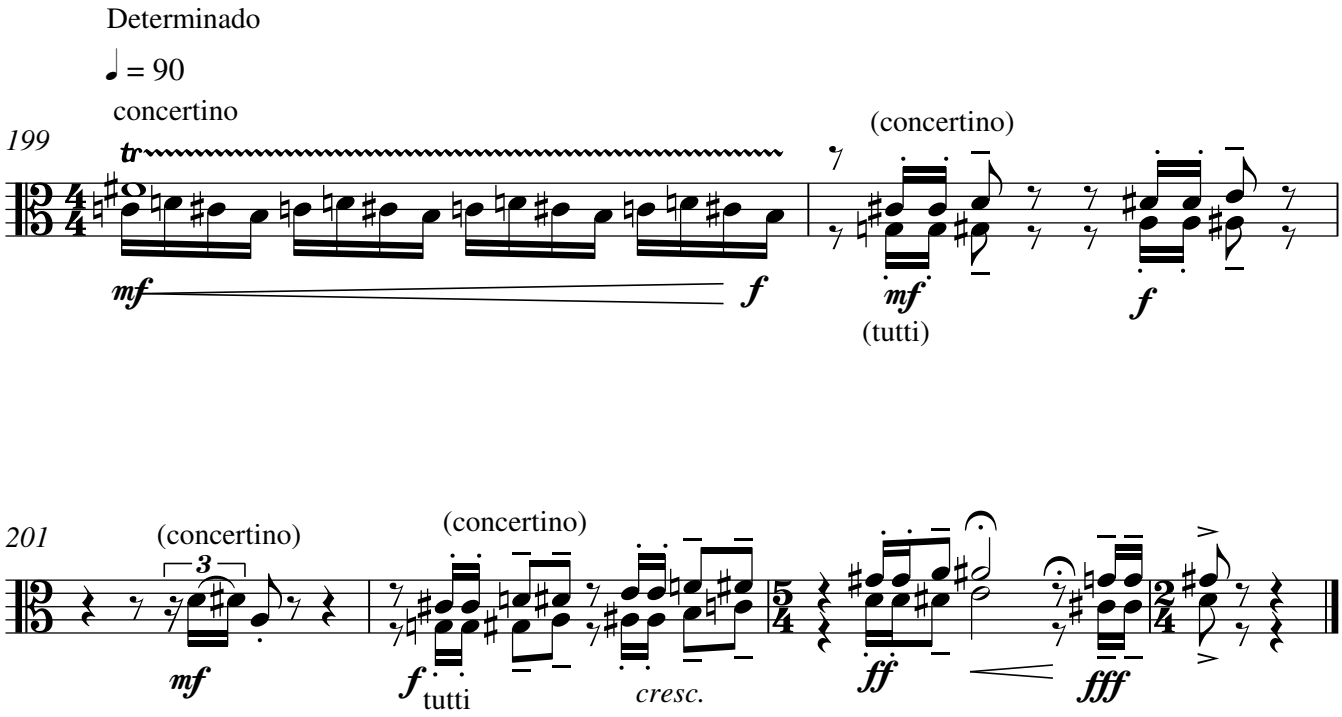
124

mp ff tutti sem divise fff


127
I
concertino
mf
f
ff
Determinado
♩ = 90
131
tutti
detaché
psubito
Mais expressivo
♩ = 70
concertino
tr
dim.
p
dim.
mp
132
pp
tutti
mp
cresc.
mf
cresc.
f
Determinado
♩ = 90
138
tutti
detaché
psubito
Mais expressivo
♩ = 70
concertino
cresc.
f
dim.
mf
139
tutti
tr
mp
cresc.
mf
dim.
mp

J
Determinado
144
♩ = 90
tutti
detaché
p
147
150
mp
152
mf
154
K
156
(tutti)
concertino
f
psubito
f
159
tutti
tutti
mp
mf
p
mf
concertino
161
concertino
tutti
(concertino)
mf
tr
mp
(concertino)
mf

164
(concertino)
tutti
L
(tutti)
168
concertino
(concertino)
tutti
171
concertino
pizz.
tutti
arco
174
M
Lento Expressivo
175 ♩ = 60
concertino
sul pont.
ord
pizz
bátok
arco
Determinado
♩ = 90
179 ♩ = 60
Lento Expressivo
(concertino)
Determinado
♩ = 90
tutti
Lento Expressivo
♩ = 60
pizz.
concertino
182
arco
sul pont.
ord.
Determinado
♩ = 90
tutti
arco
Lento Expressivo
♩ = 60
concertino
pizz.
arco
gliss.


N
Determinado
♩ = 90
186
tutti
concertino
188
cresc.
tutti
190
cresc.
192
tr
concertino
pizz.
194
tutti
(arco)
196
Lento Expressivo
♩ = 60
2

10 Viola

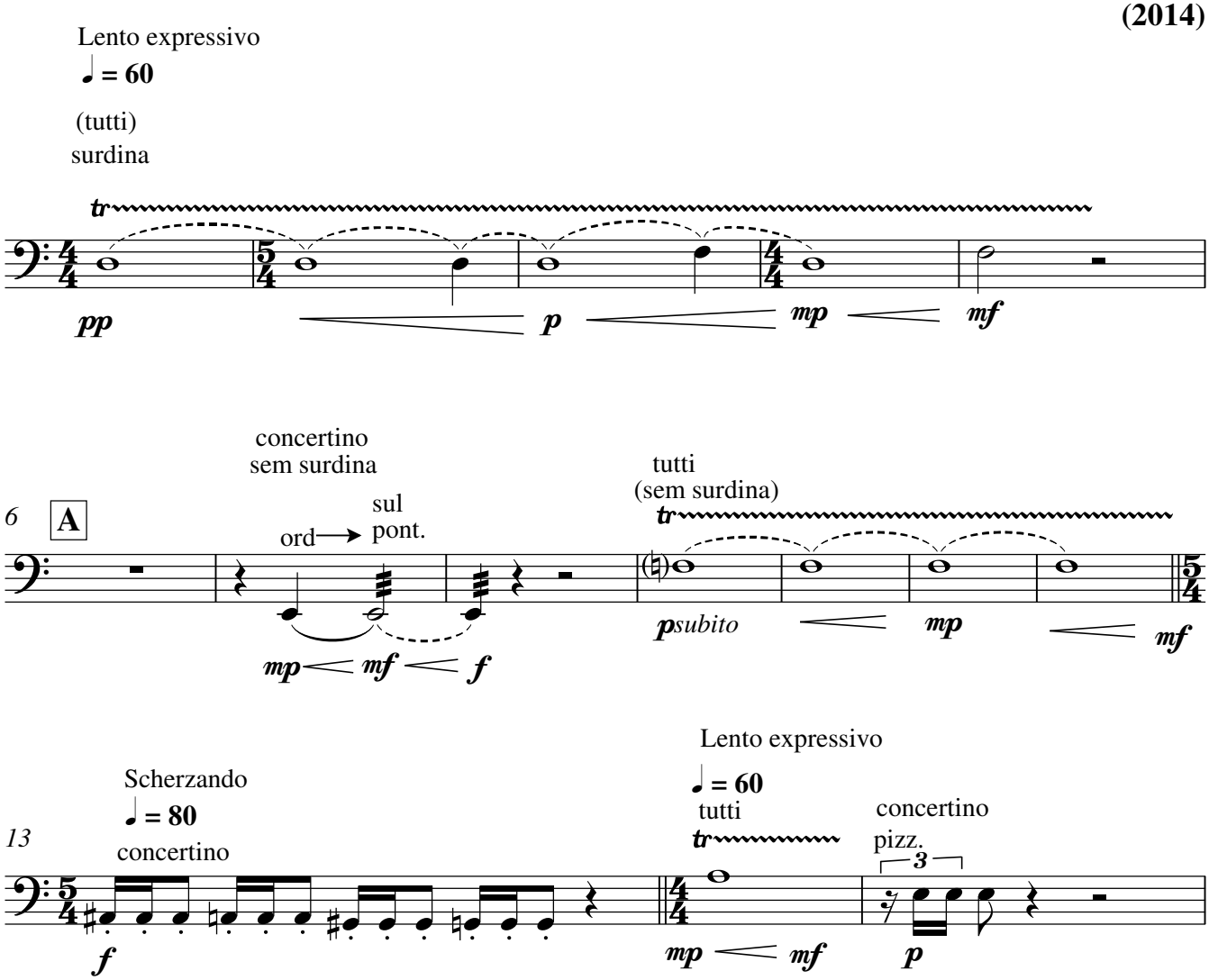

Determinado
♩ = 90
concertino
199
tr
mf
f
(concertino)
mf
(tutti)
f
201
(concertino)
3
mf
(concertino)
f
tutti
cresc.
ff
fff

Violoncelo

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas

J. Orlando Alves
(2014)



Notas:

1) A característica principal do gênero "Concerto Grosso" é a existência de um grupo de solistas ("concertino"), no caso da presente obra, formado por dois violinos, uma viola e um violoncelo, que dialoga com o restante da orquestra ("tutti / ripieno"), sendo característico do período barroco e adaptado aqui para o contexto da linguagem atonal.

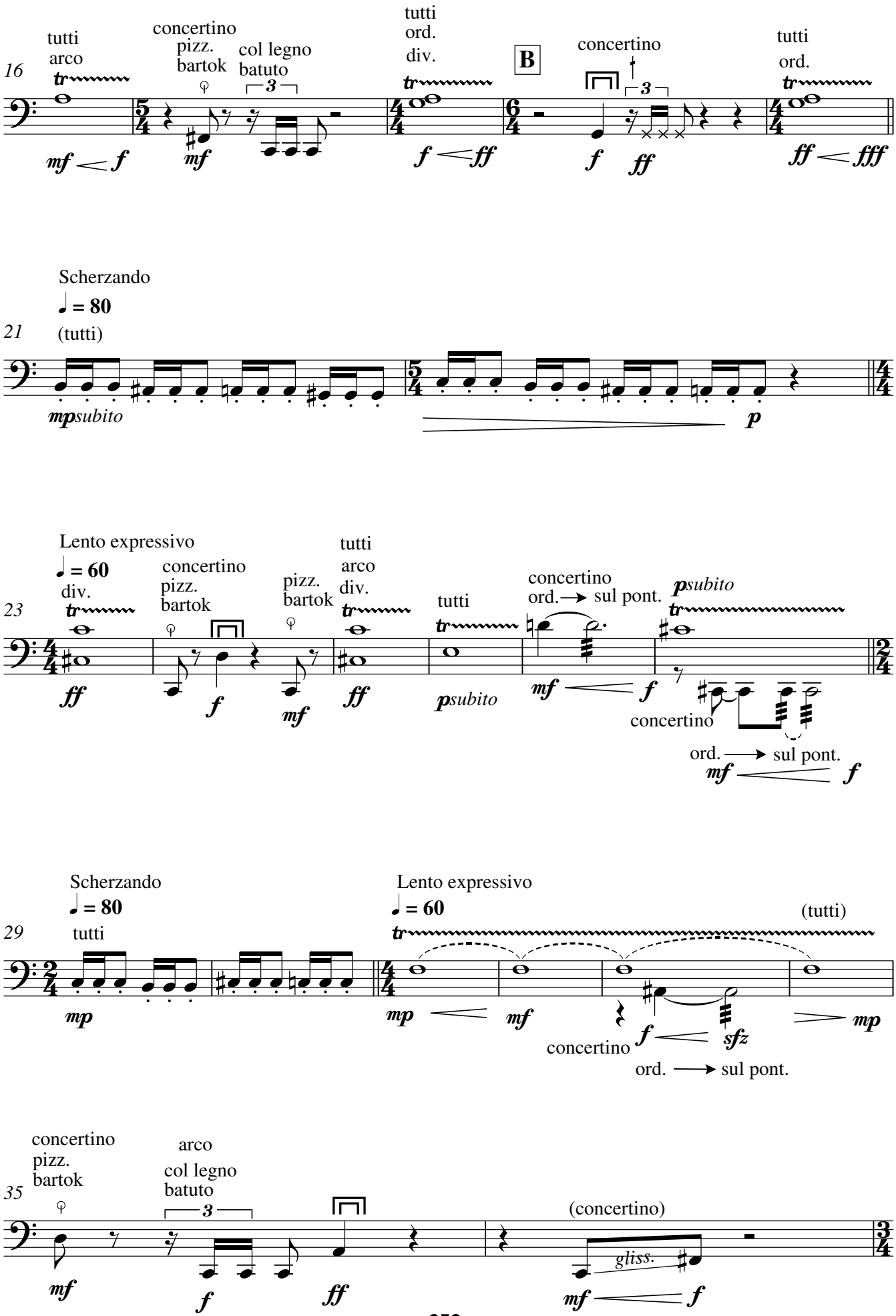
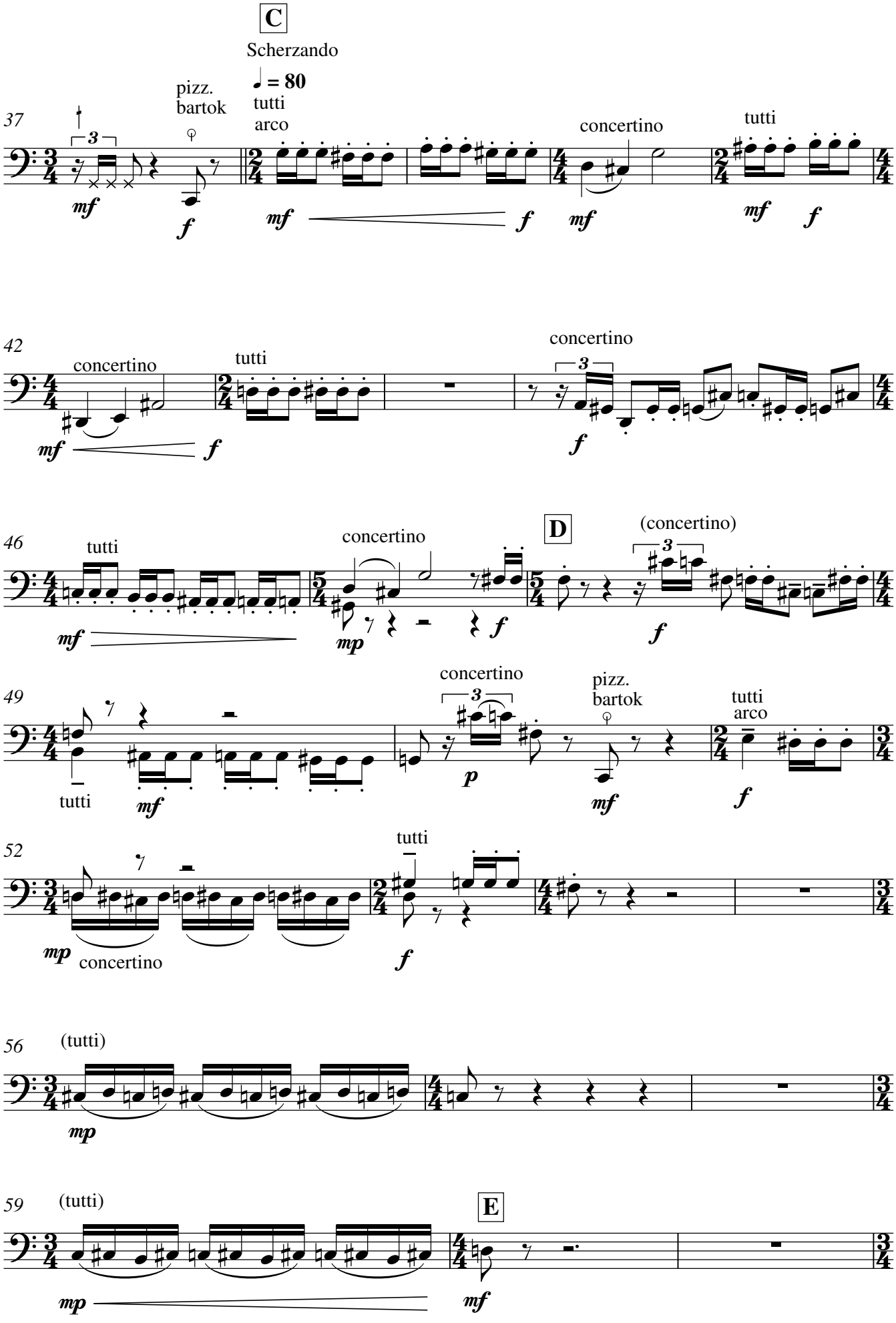
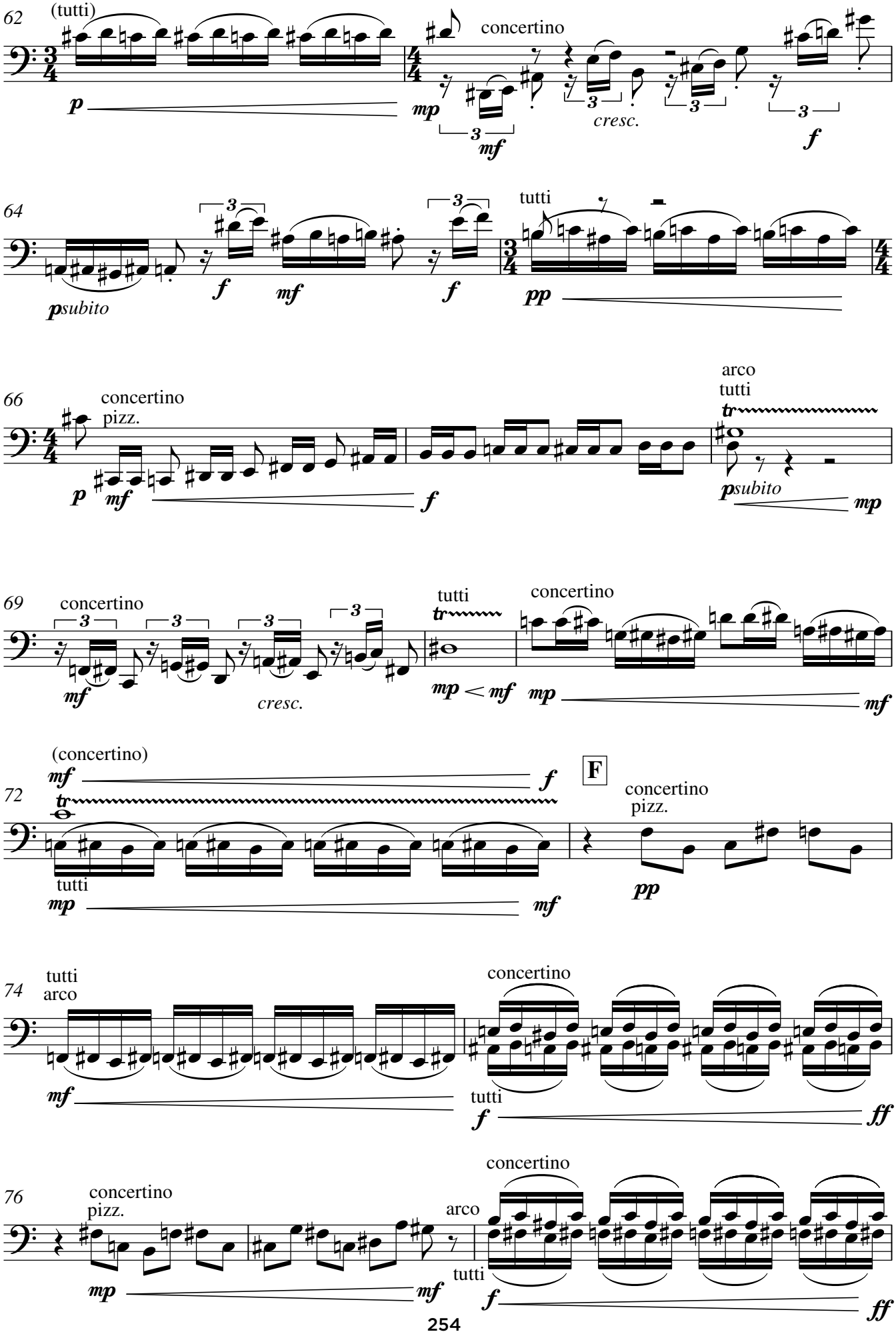
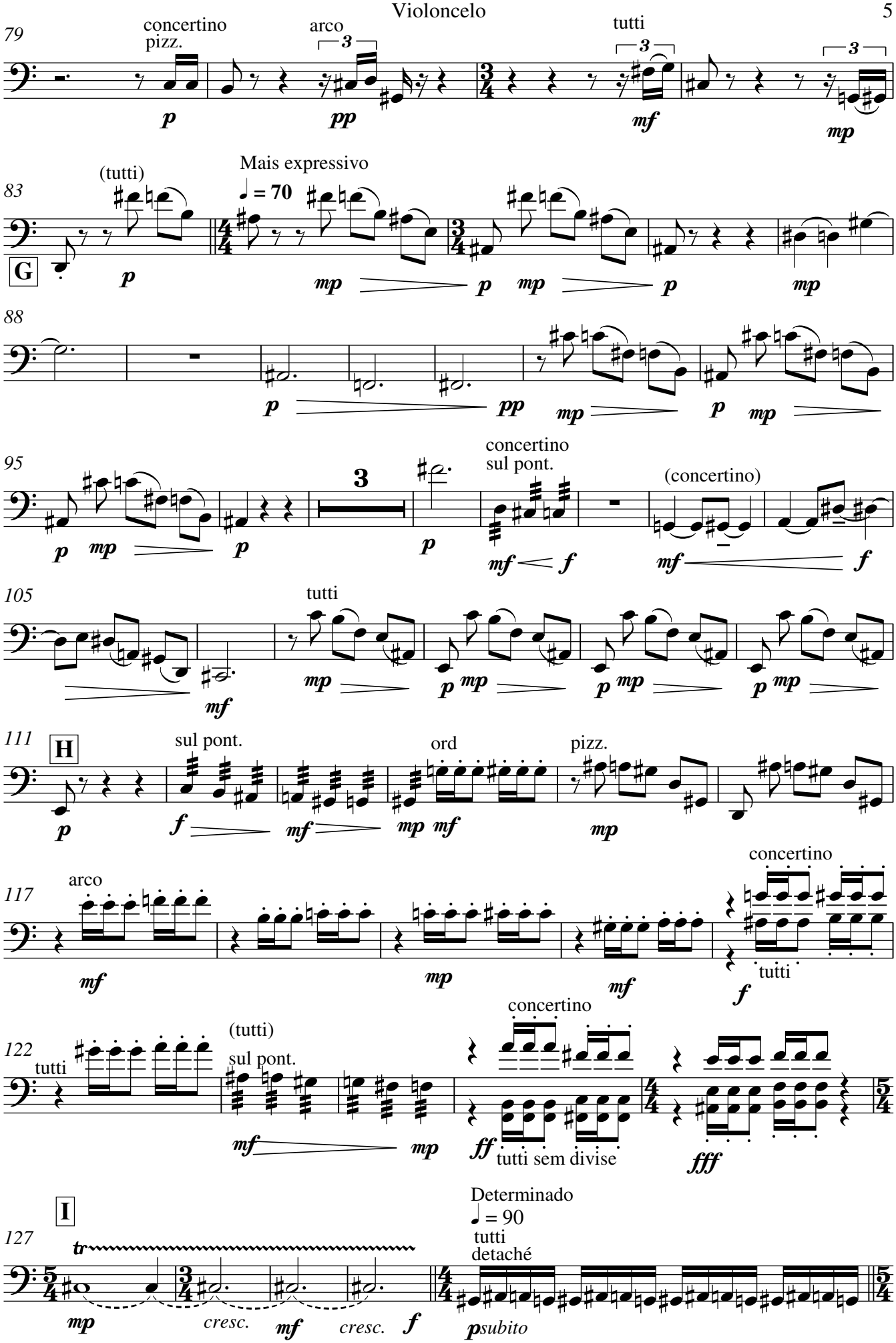
2) Todo trinado deve ser executado por semitom ascendente.

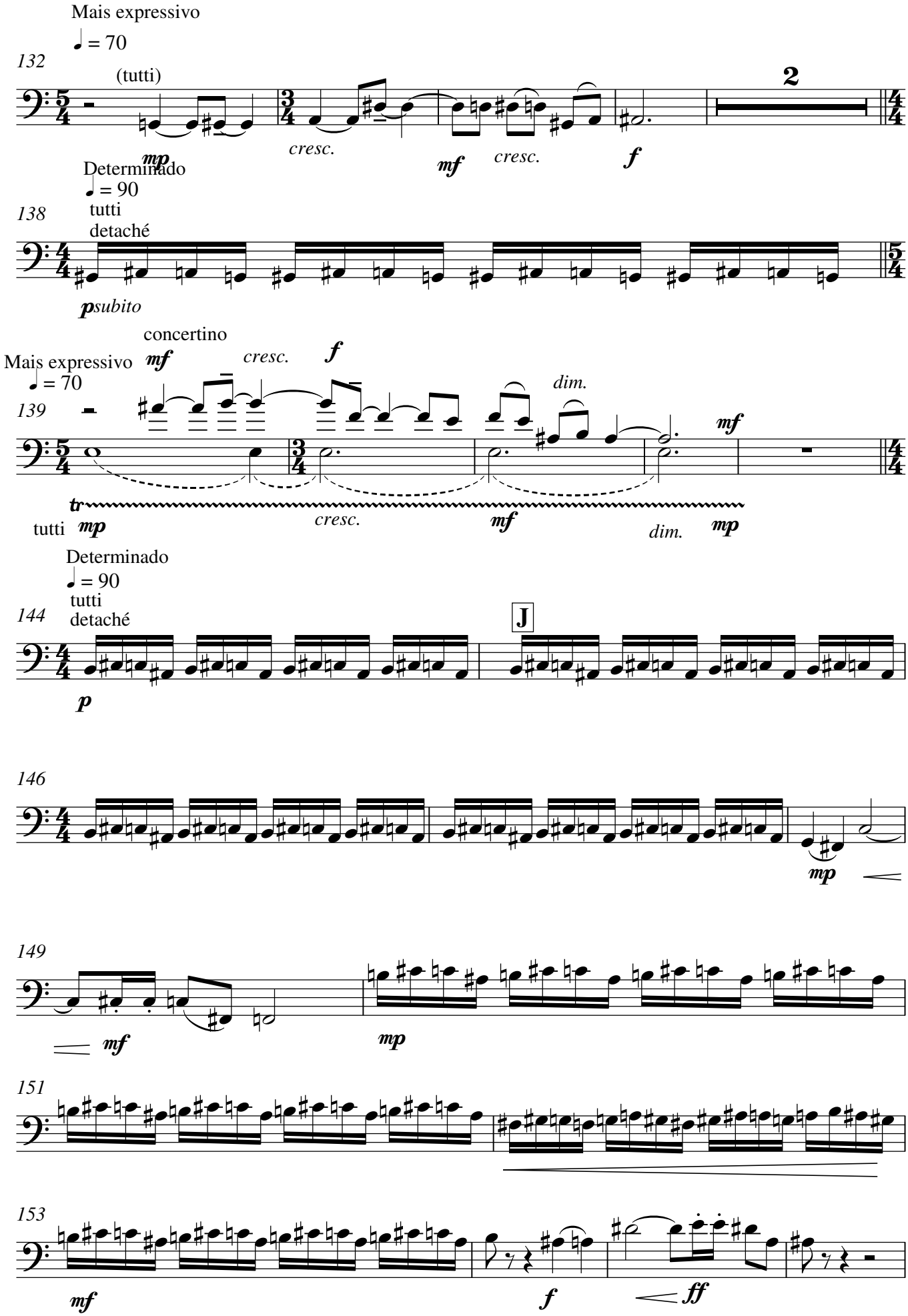
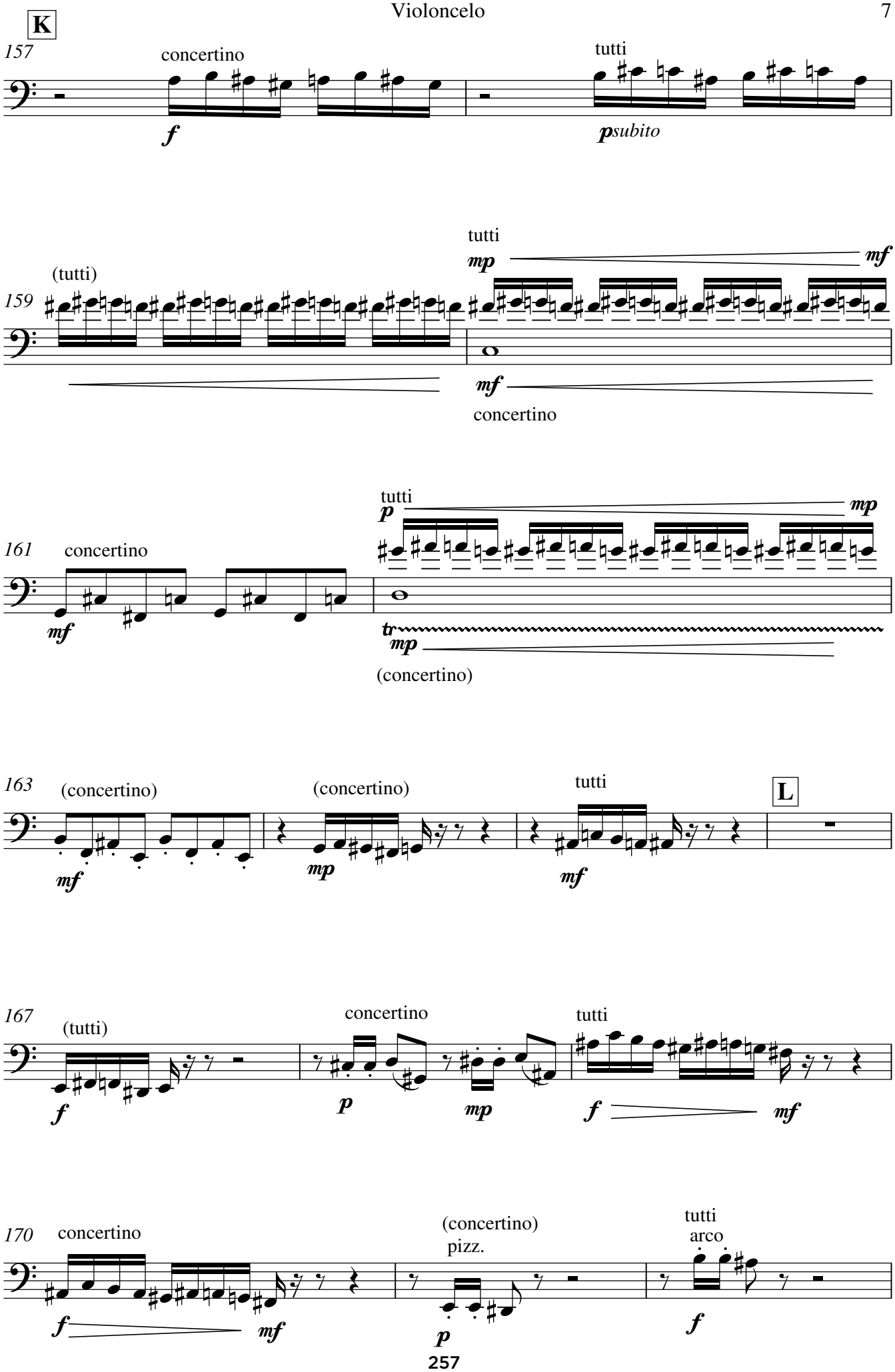
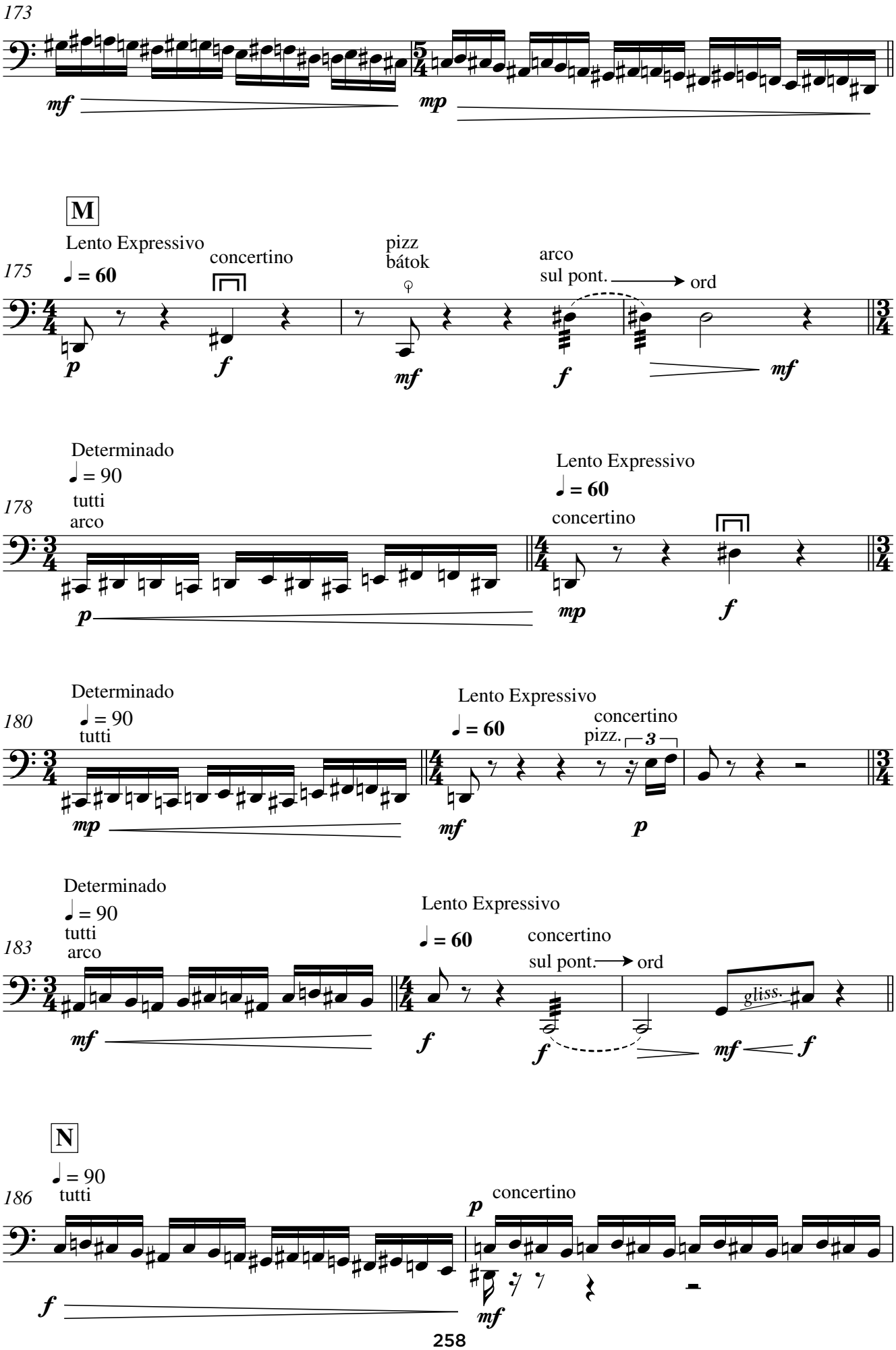
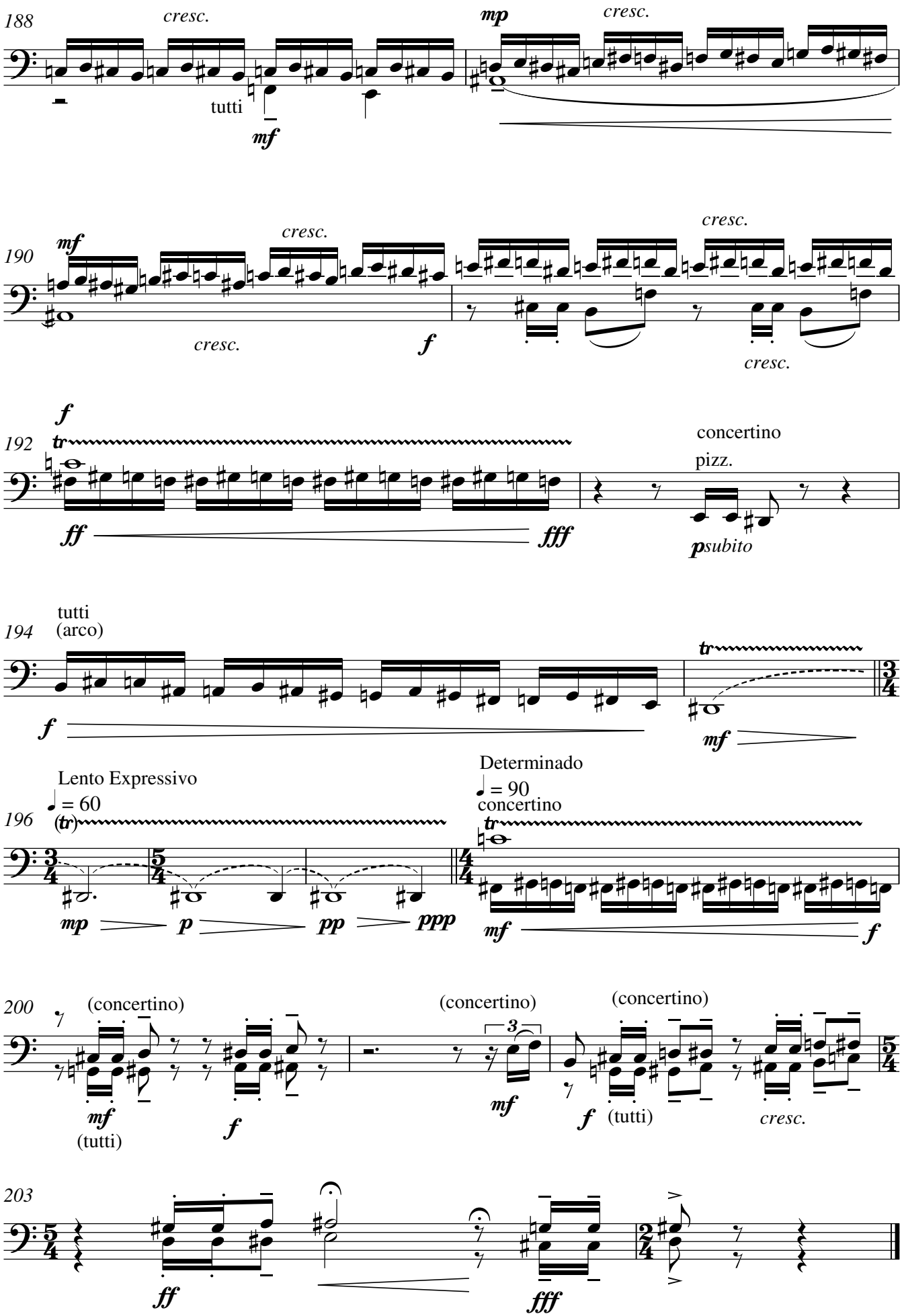
3) O símbolo ↑e↑ refere-se ao posicionamento do arco em uma ou duas cordas, entre o estandarte e a ponte.

4) A seta ⟶ indica a modulação tímbrica, onde o arco de desloca lentamente da posição sul ponticello

5) O símbolo ⊓ indica o "over pressure", que refere-se ao som gerado através da pressão excessiva do arco sobre a corda.

Violoncelo


16
tutti
arco
concertino
pizz.
bartok
col legno
batuto
tutti
ord.
div.
B
concertino
tutti
ord.
Scherzando
♩ = 80
21
(tutti)
Lento expressivo
♩ = 60
23
div.
concertino
pizz.
bartok
pizz.
bartok
tutti
arco
div.
tutti
concertino
ord. → sul pont.
concertino
ord. → sul pont.
Scherzando
♩ = 80
29
tutti
Lento expressivo
♩ = 60
(tutti)
concertino
ord. → sul pont.
concertino
pizz.
bartok
arco
col legno
batuto
35
(concertino)
gliss.

C
Scherzando
♩ = 80
37
pizz.
bartok
tutti
arco
concertino
tutti
42
concertino
tutti
concertino
46
tutti
concertino
D
(concertino)
49
concertino
pizz.
bartok
tutti
arco
tutti
52
tutti
concertino
56
(tutti)
59
(tutti)
E

62
(tutti)
concertino
cresc.
64
tutti
66
concertino
pizz.
arco
tutti
69
concertino
tutti
cresc.
72
(concertino)
F
concertino
pizz.
tutti
74
tutti
arco
concertino
tutti
76
concertino
pizz.
arco
concertino
tutti

79
concertino
pizz.
arco
tutti
83
(tutti)
Mais expressivo
♩ = 70
G
88
95
concertino
sul pont.
(concertino)
105
tutti
111
H
sul pont.
ord
pizz.
117
arco
concertino
tutti
122
tutti
(tutti)
sul pont.
concertino
tutti sem divise
127
I
Determinado
♩ = 90
tutti
detaché
cresc.
cresc.
subito

6 Violoncelo

K
157
concertino
f
tutti
psubito
(tutti)
159
tutti
mp
mf
mf
concertino
161
concertino
mf
tutti
p
mp
tr
mp
(concertino)
163
(concertino)
mf
(concertino)
mp
tutti
mf
L
167
(tutti)
f
concertino
p
mp
tutti
f
mf
170
concertino
f
mf
(concertino)
pizz.
p
tutti
arco
f

173
mf
mp
M
Lento Expressivo
175
♩ = 60
concertino
pizz
bátok
arco
sul pont.
ord
p
f
mf
f
mf
Determinado
♩ = 90
tutti
arco
178
Lento Expressivo
♩ = 60
concertino
p
mp
f
Determinado
♩ = 90
tutti
180
Lento Expressivo
♩ = 60
concertino
pizz.
3
mp
mf
p
Determinado
♩ = 90
tutti
arco
183
Lento Expressivo
♩ = 60
concertino
sul pont.
ord
gliss.
mf
f
f
mf
f
N
♩ = 90
tutti
186
concertino
p
f
mf

188
cresc.
tutti
mf
mp
cresc.
190
mf
cresc.
cresc.
f
cresc.
cresc.
192
f
tr
ff
fff
concertino
pizz.
psubito
194
tutti
(arco)
f
tr
mf
196
Lento Expressivo
♩ = 60
(tr)
mp
p
pp
ppp
Determinado
♩ = 90
concertino
tr
mf
f
200
(concertino)
mf
(tutti)
f
(concertino)
3
mf
(concertino)
f
(tutti)
cresc.
203
ff
fff

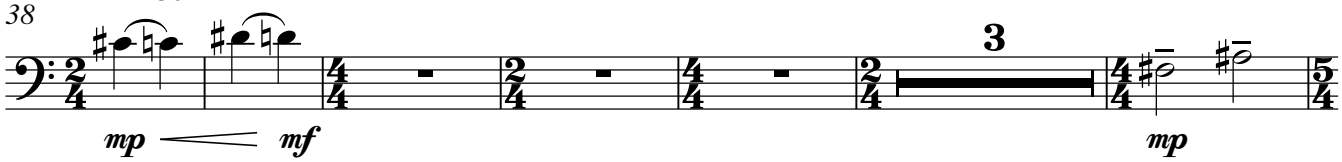
2

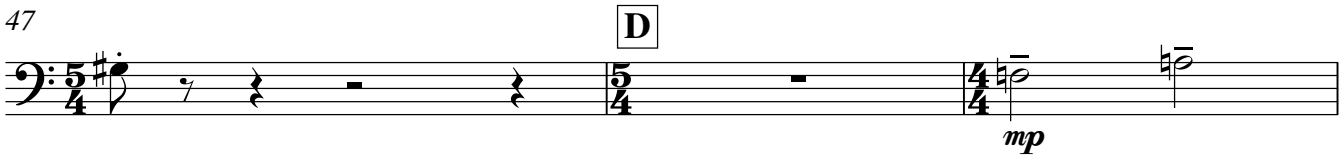
C

Scherzando

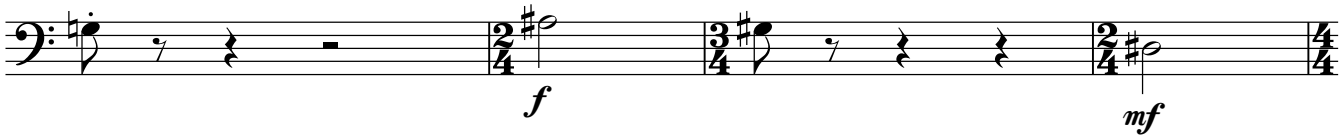
♩ = 80

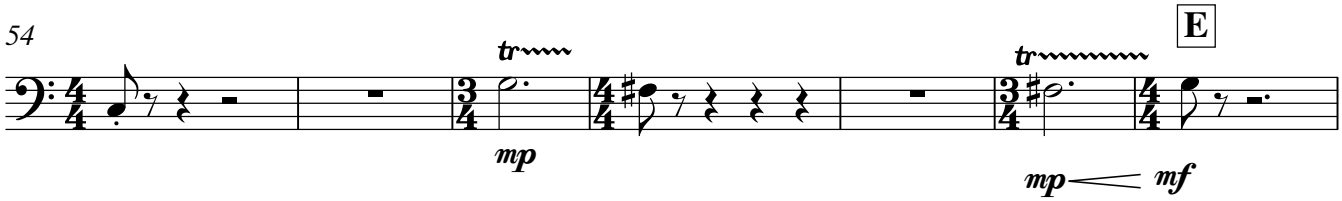
Contrabaixo

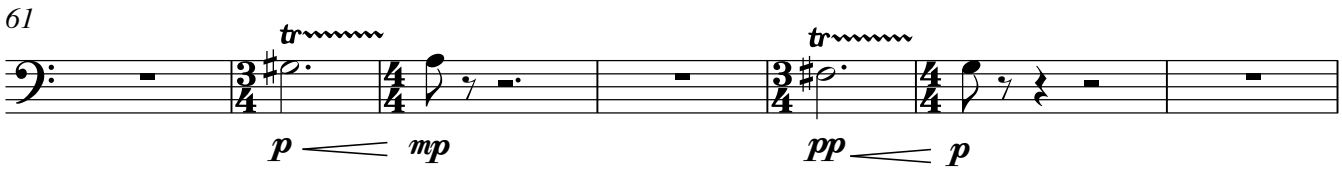
38

47



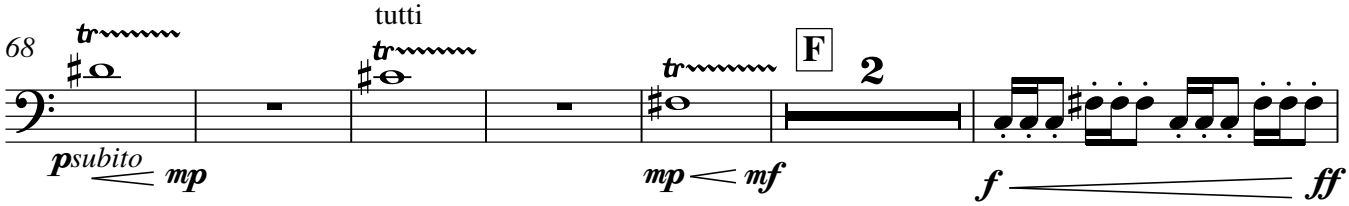
50

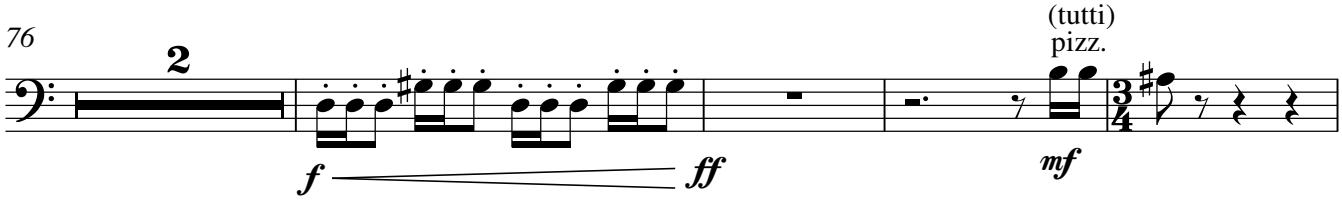


54

61



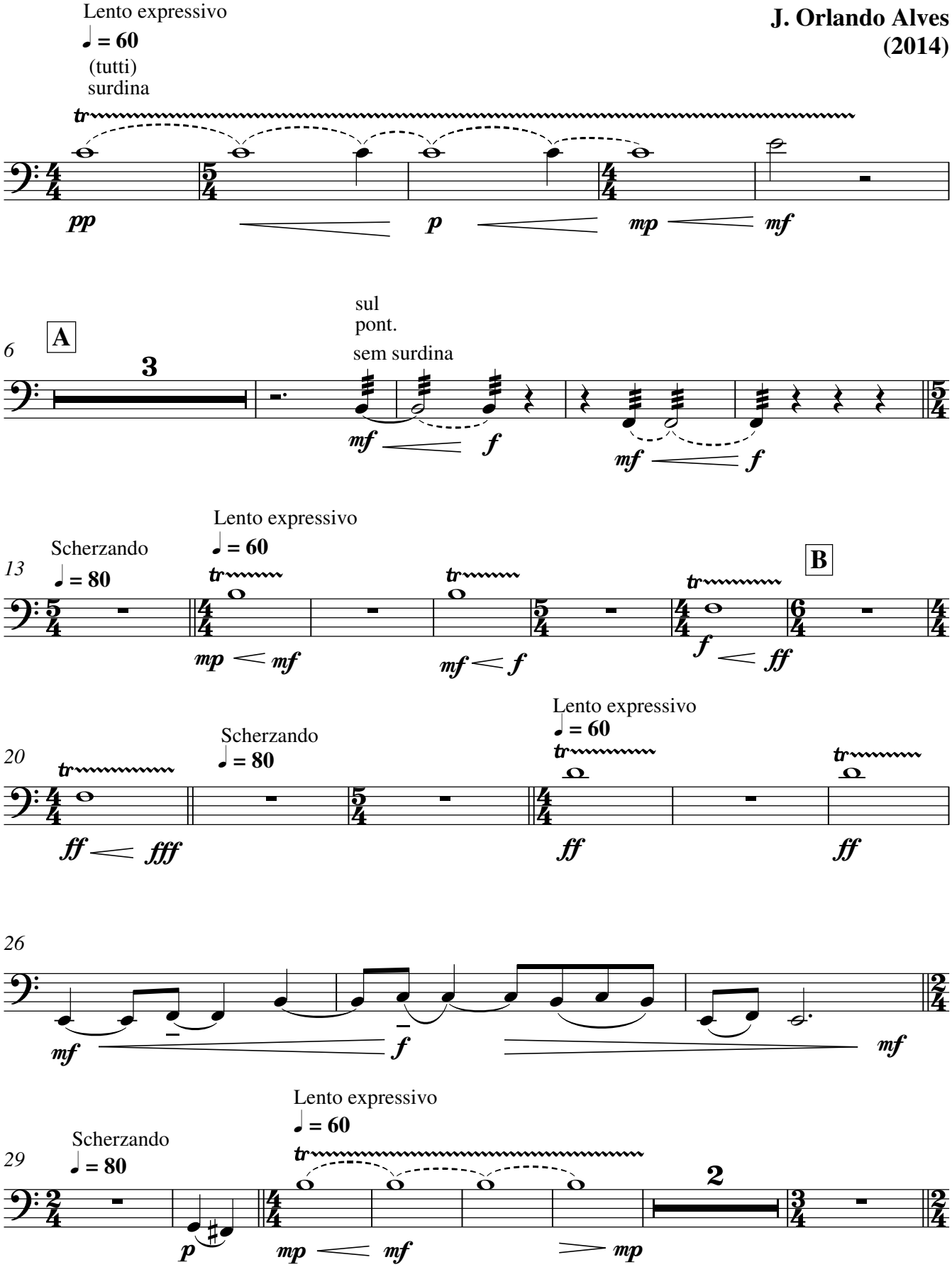
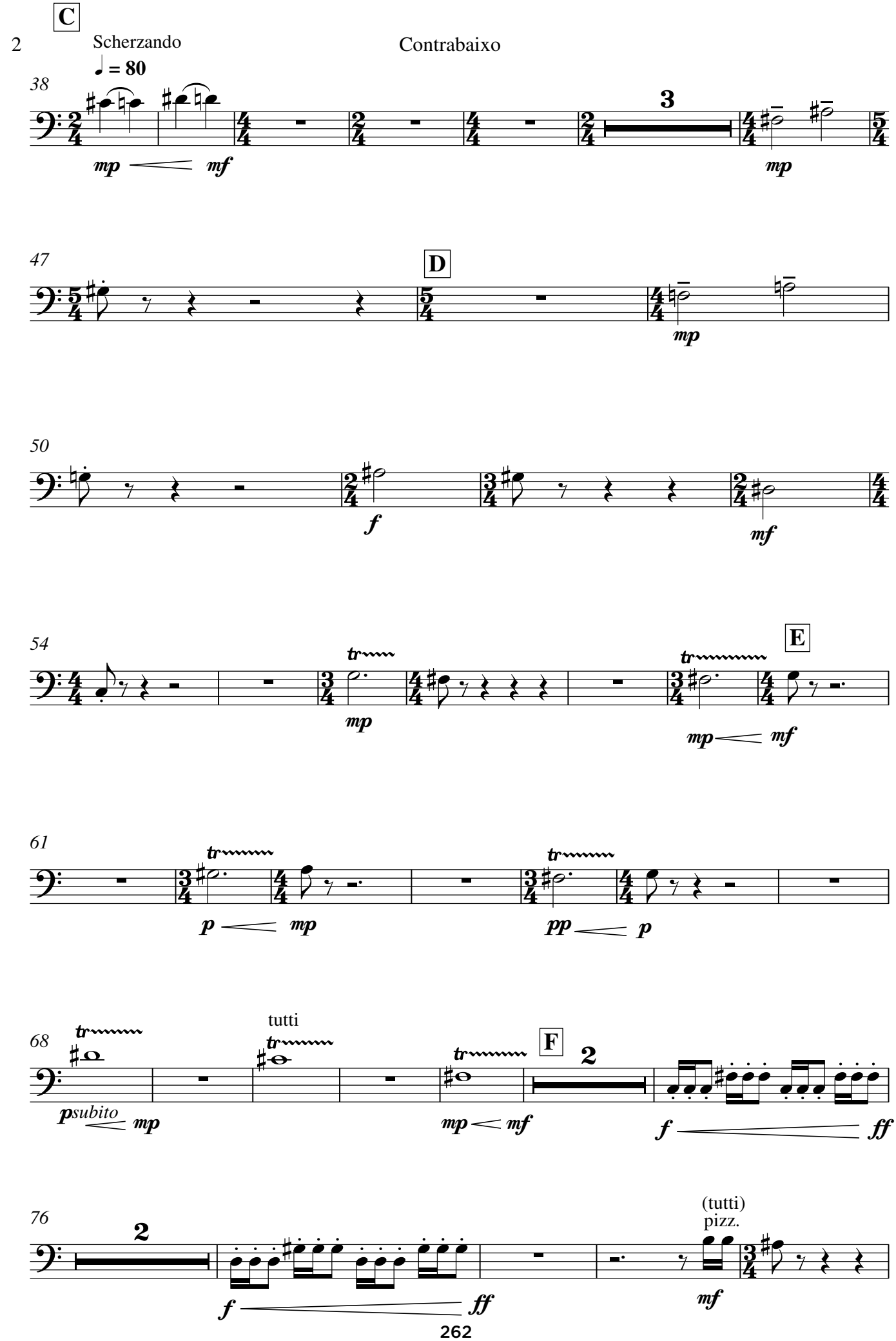
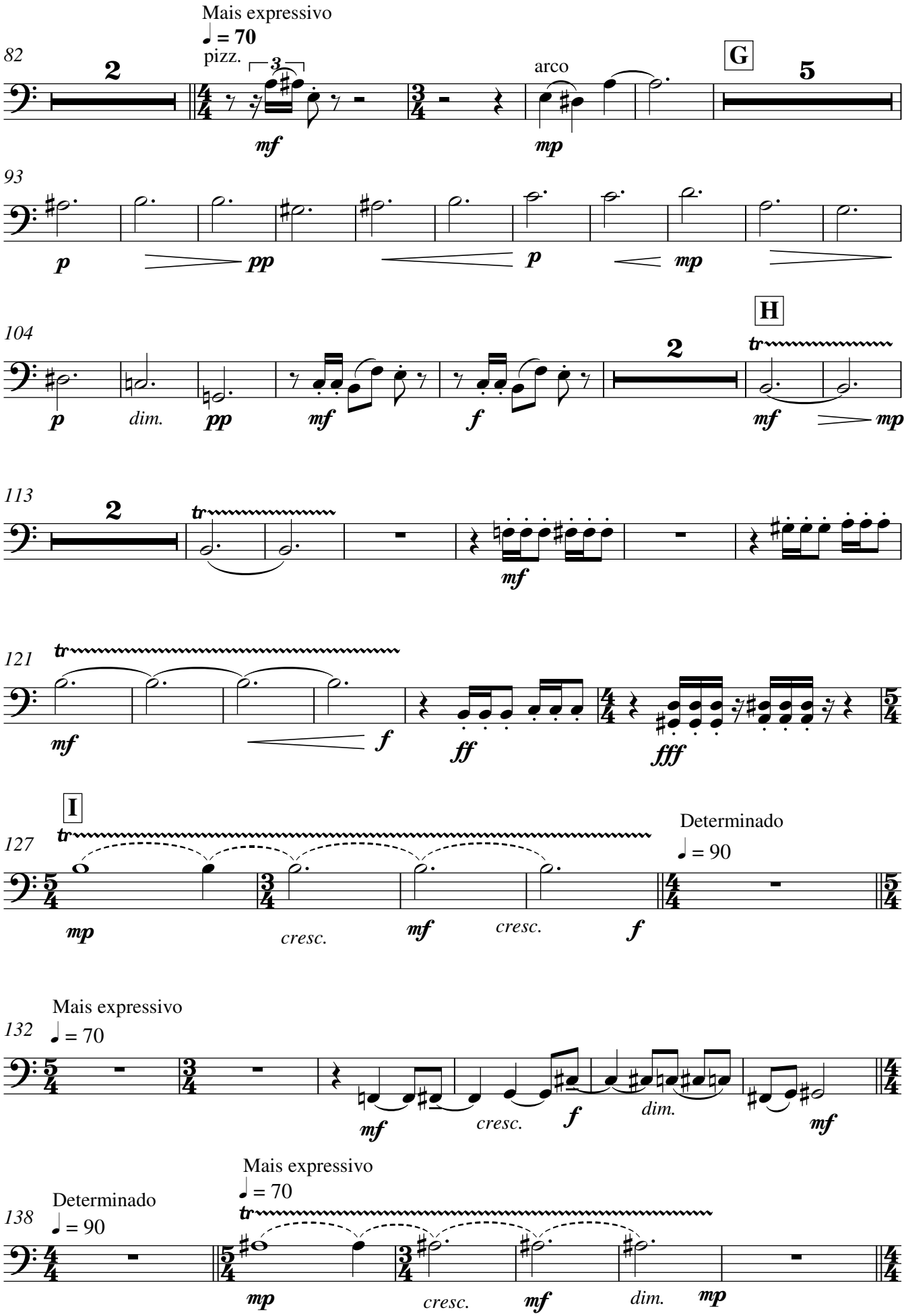
68

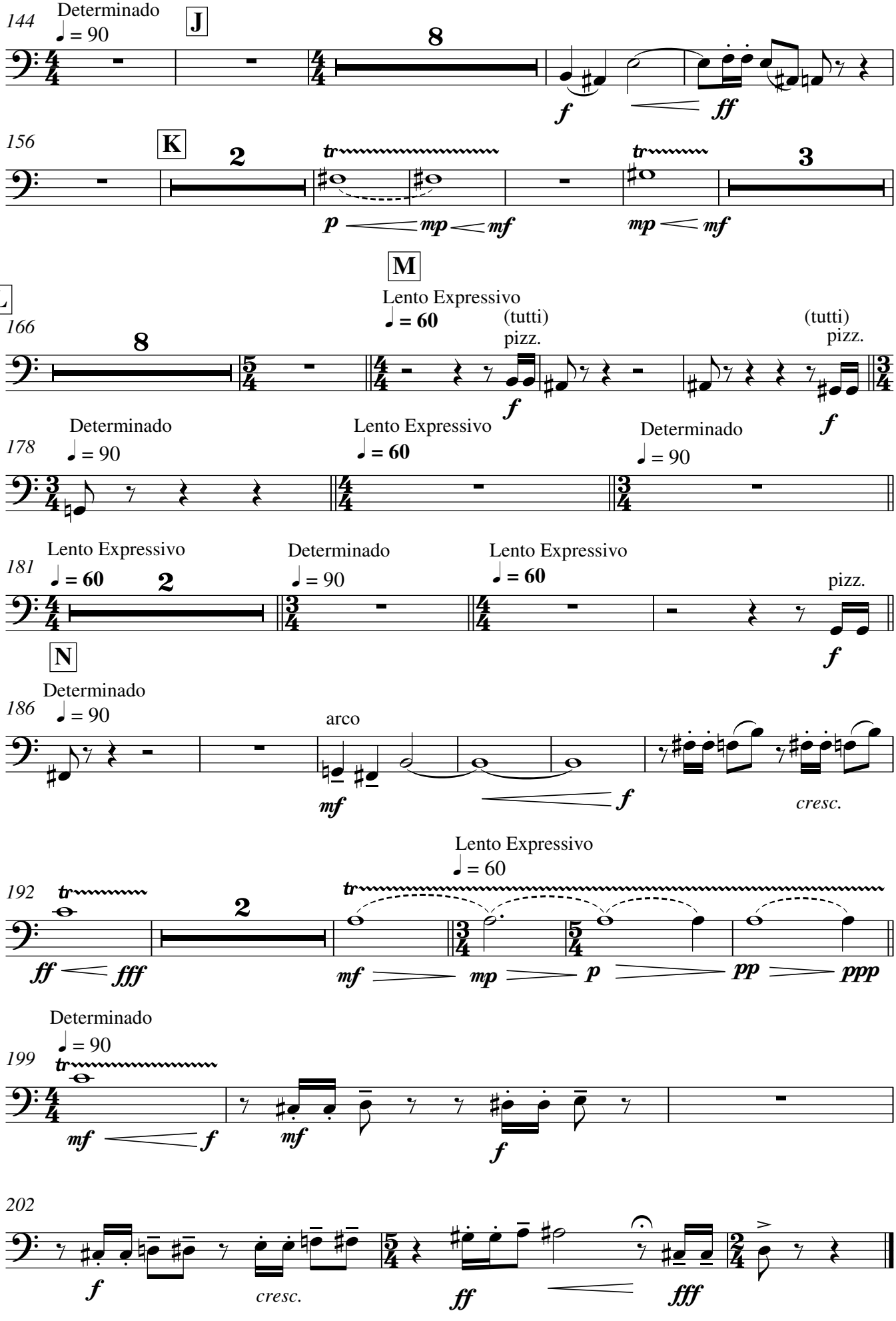


76

Contrabaixo

Concerto Grosso para cordas

Obra premiada na XXI Bienal de Música Brasileira Contemporânea na categoria orquestra de cordas

J. Orlando Alves
(2014)


C
2
Scherzando
♩ = 80
Contrabaixo
38
3
mp
mf
mp
47
D
mp
50
f
mf
54
E
tr
mp
mp
mf
61
tr
p
mp
pp
p
68
tutti
psubito
mp
F
2
mp
mf
f
ff
76
2
f
ff
(tutti)
pizz.
mf

Mais expressivo
♩ = 70
82
pizz.
arco
G
93
104
H
113
121
I
Determinado
♩ = 90
127
Mais expressivo
♩ = 70
132
Determinado
♩ = 90
Mais expressivo
♩ = 70
138


144
Determinado
♩ = 90
J
8
f
ff
156
K
2
tr
p
mp
mf
mp
mf
3
M
L
166
8
Lento Expressivo
♩ = 60
(tutti)
pizz.
f
(tutti)
pizz.
f
178
Determinado
♩ = 90
Lento Expressivo
♩ = 60
Determinado
♩ = 90
181
Lento Expressivo
♩ = 60
2
Determinado
♩ = 90
Lento Expressivo
♩ = 60
pizz.
f
N
186
Determinado
♩ = 90
arco
mf
f
cresc.
Lento Expressivo
♩ = 60
192
tr
2
tr
ff
fff
mf
mp
p
pp
ppp
199
Determinado
♩ = 90
tr
mf
f
mf
f
202
f
cresc.
ff
fff

Paulo Henrique Raposo

Mixture 266

PAULO HENRIQUE RAPOSO

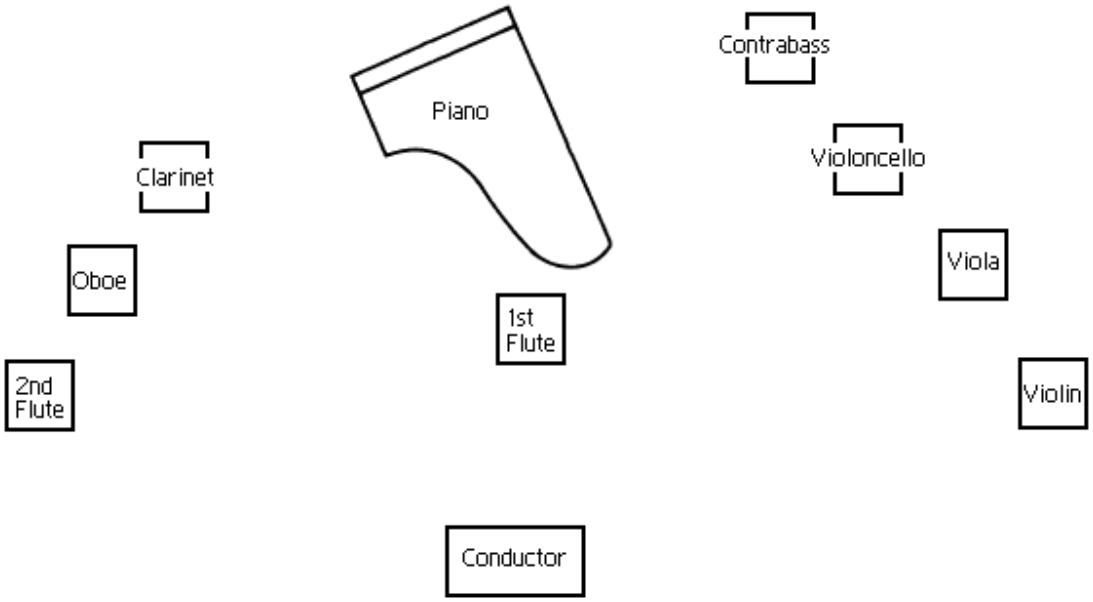
MIXTURE

2 flutes, oboe, clarinet, piano, violin, viola, violoncello and contrabass

SCORE

MARCH 2009

ARRANGEMENT:

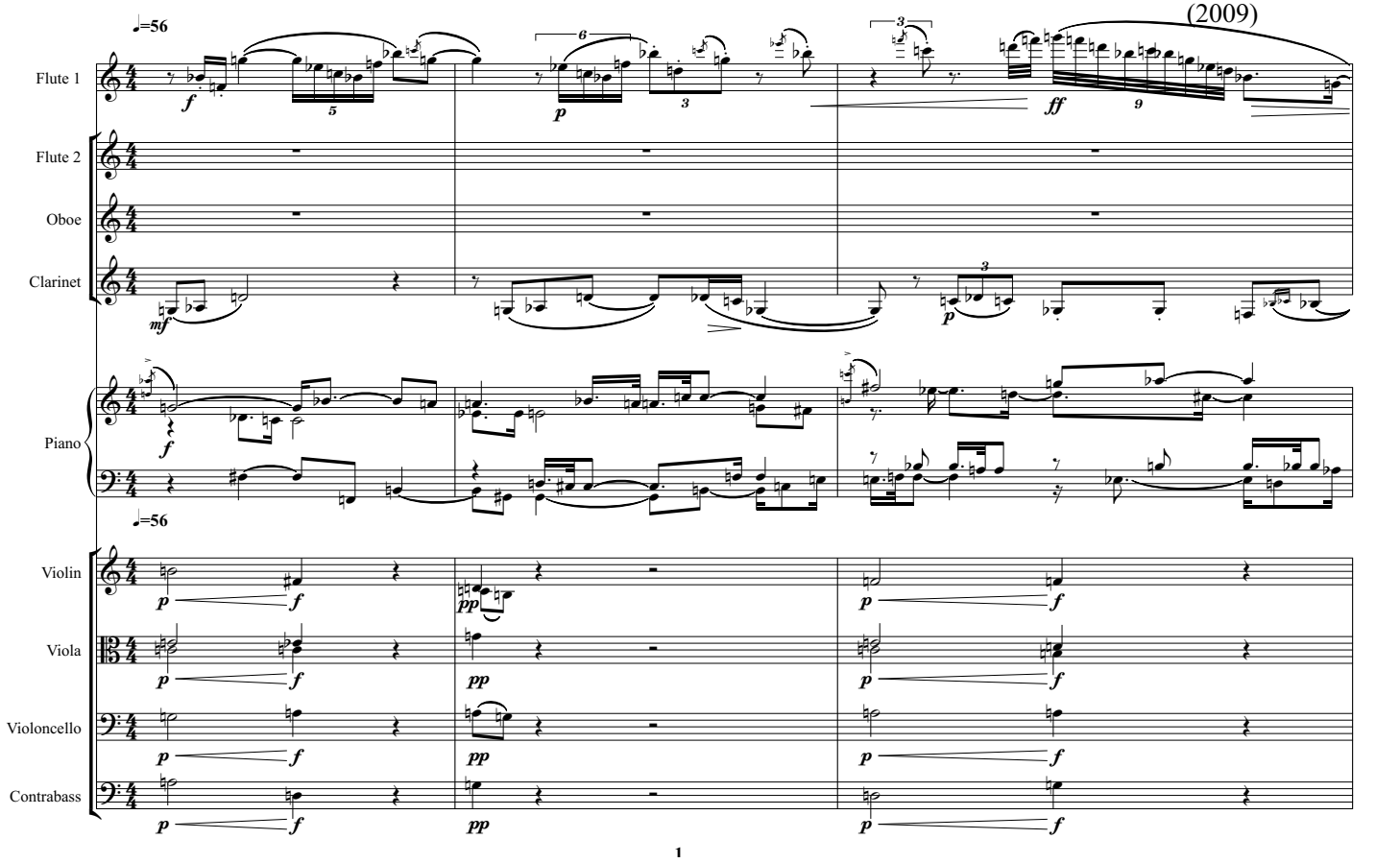
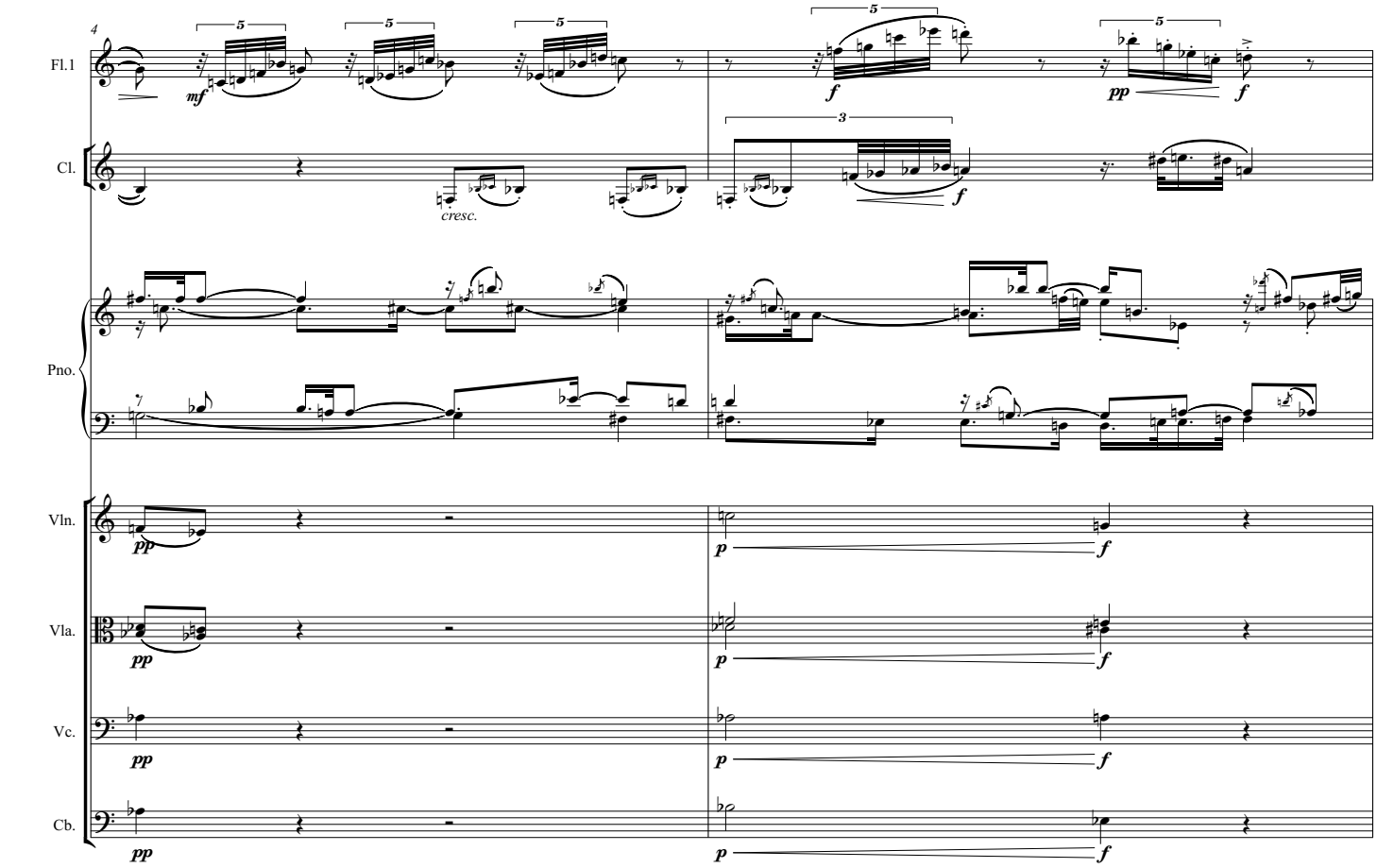
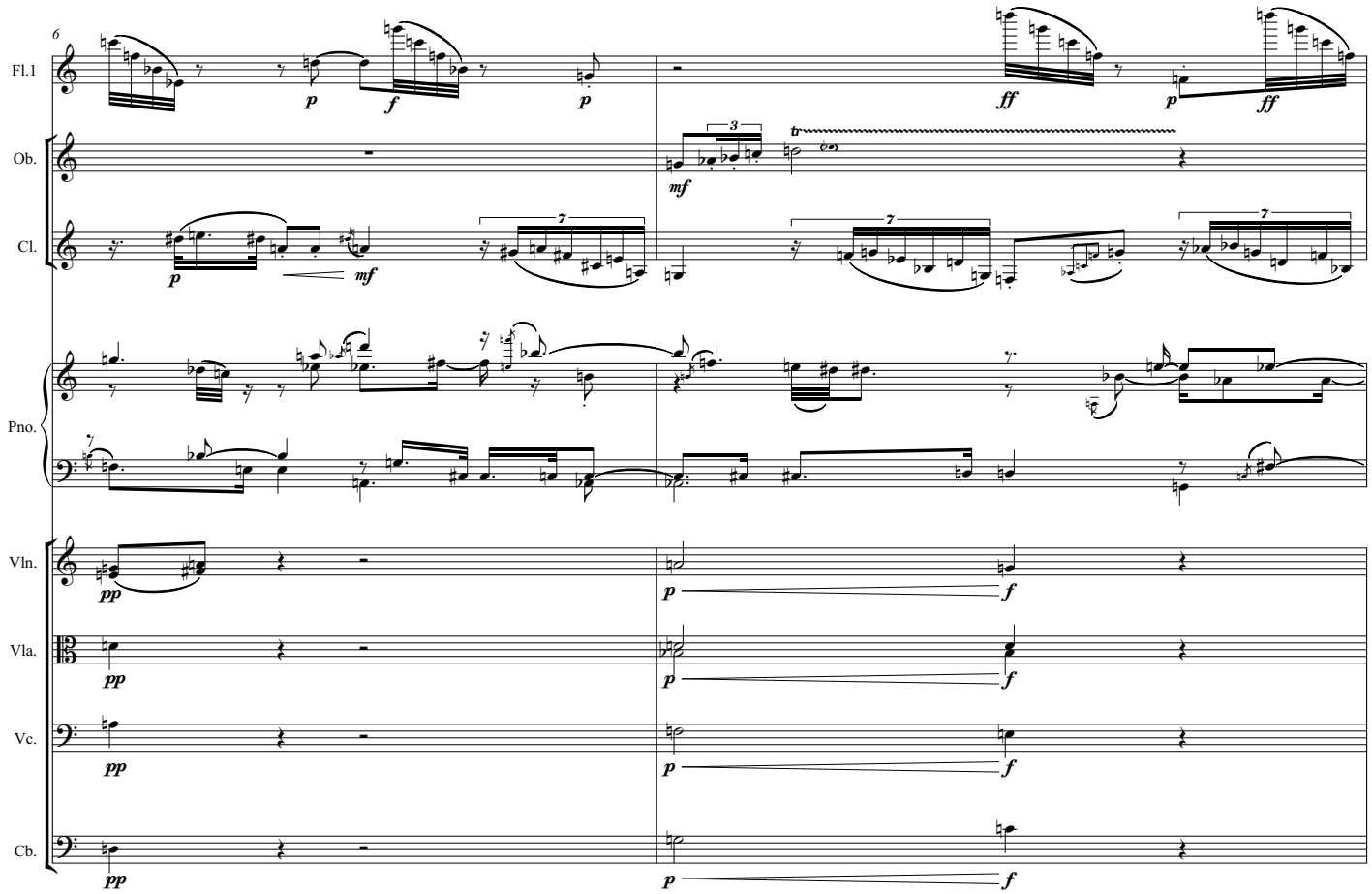


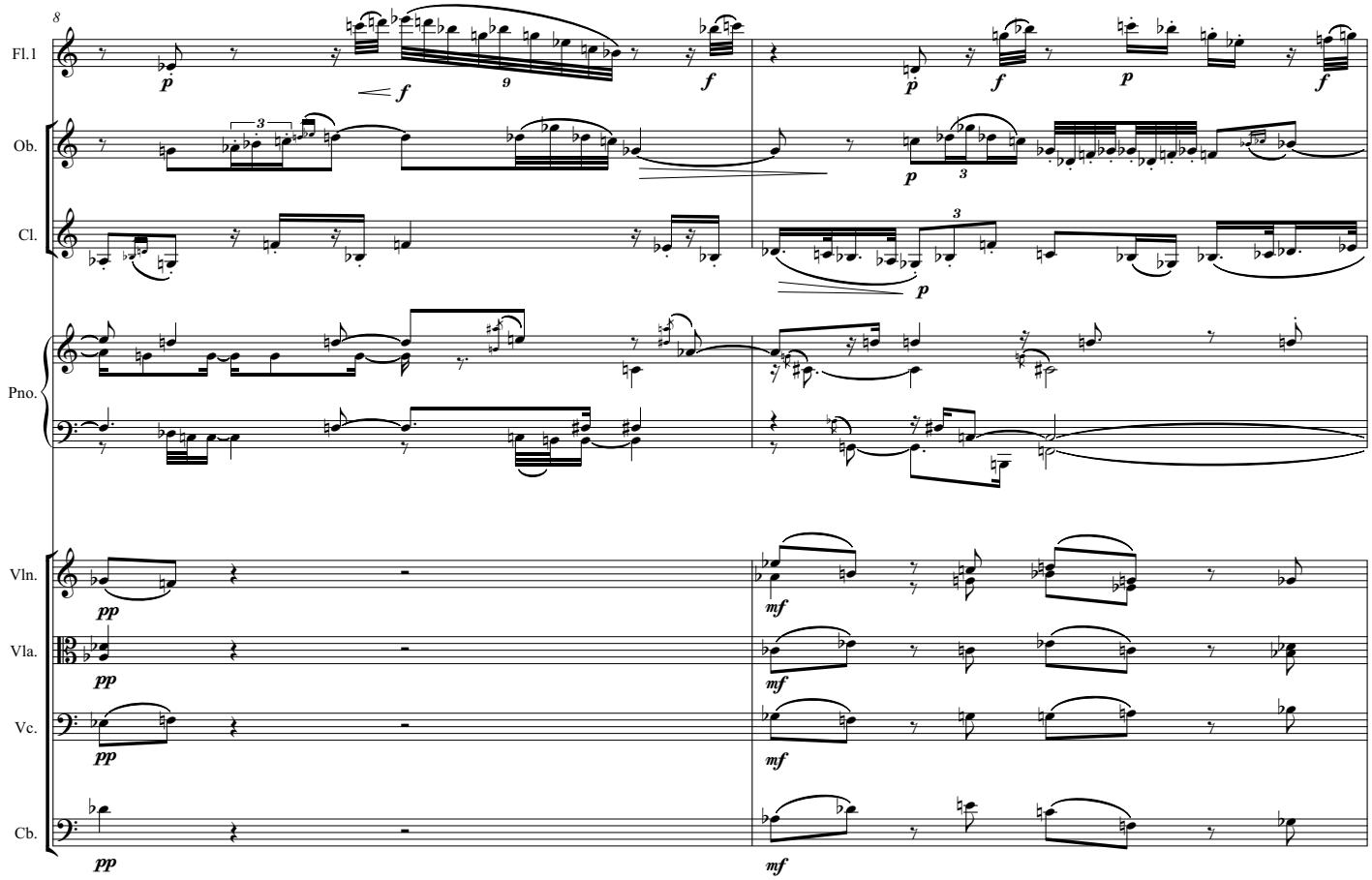
Duration: ca. 6 minutes.

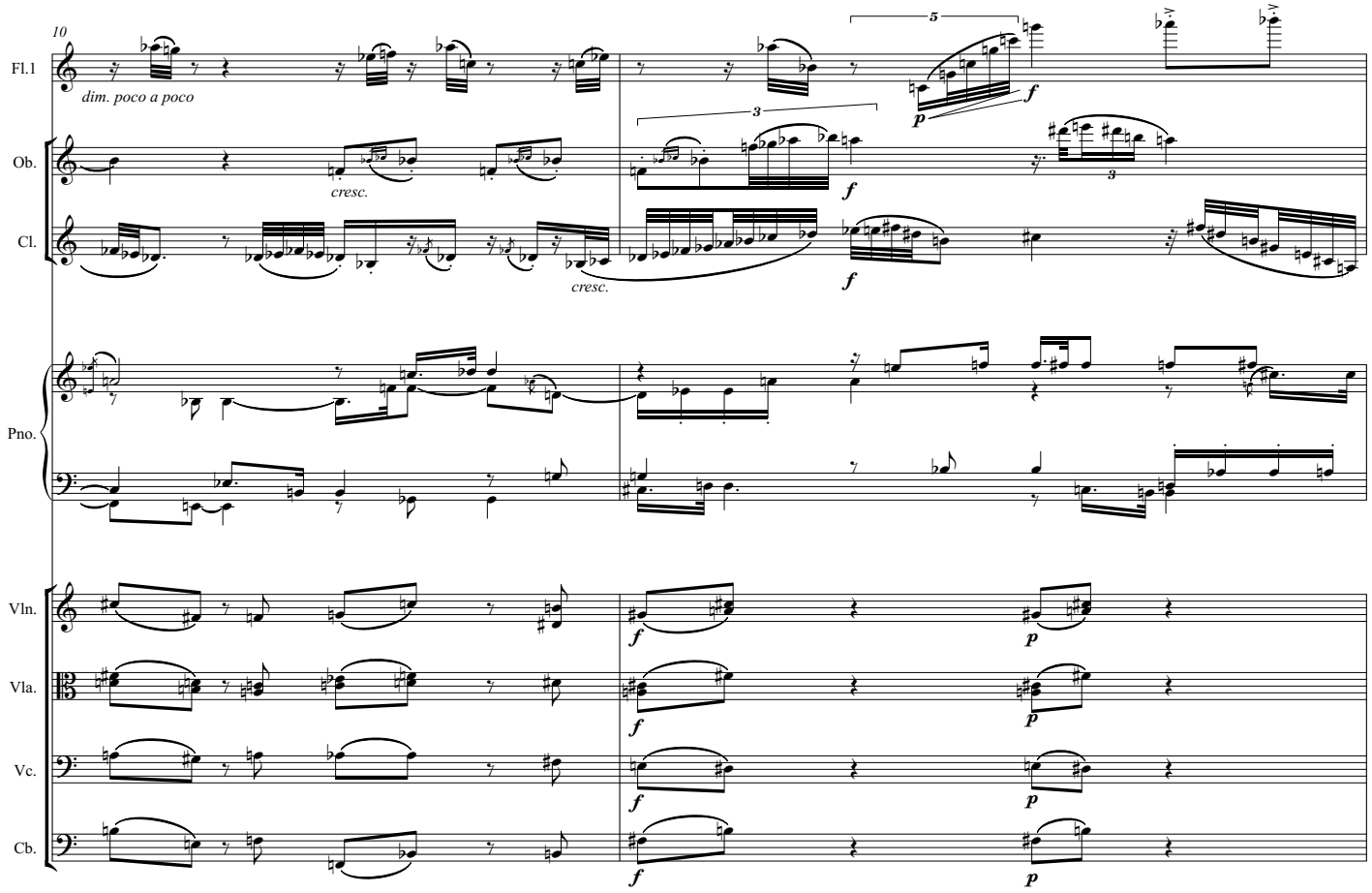
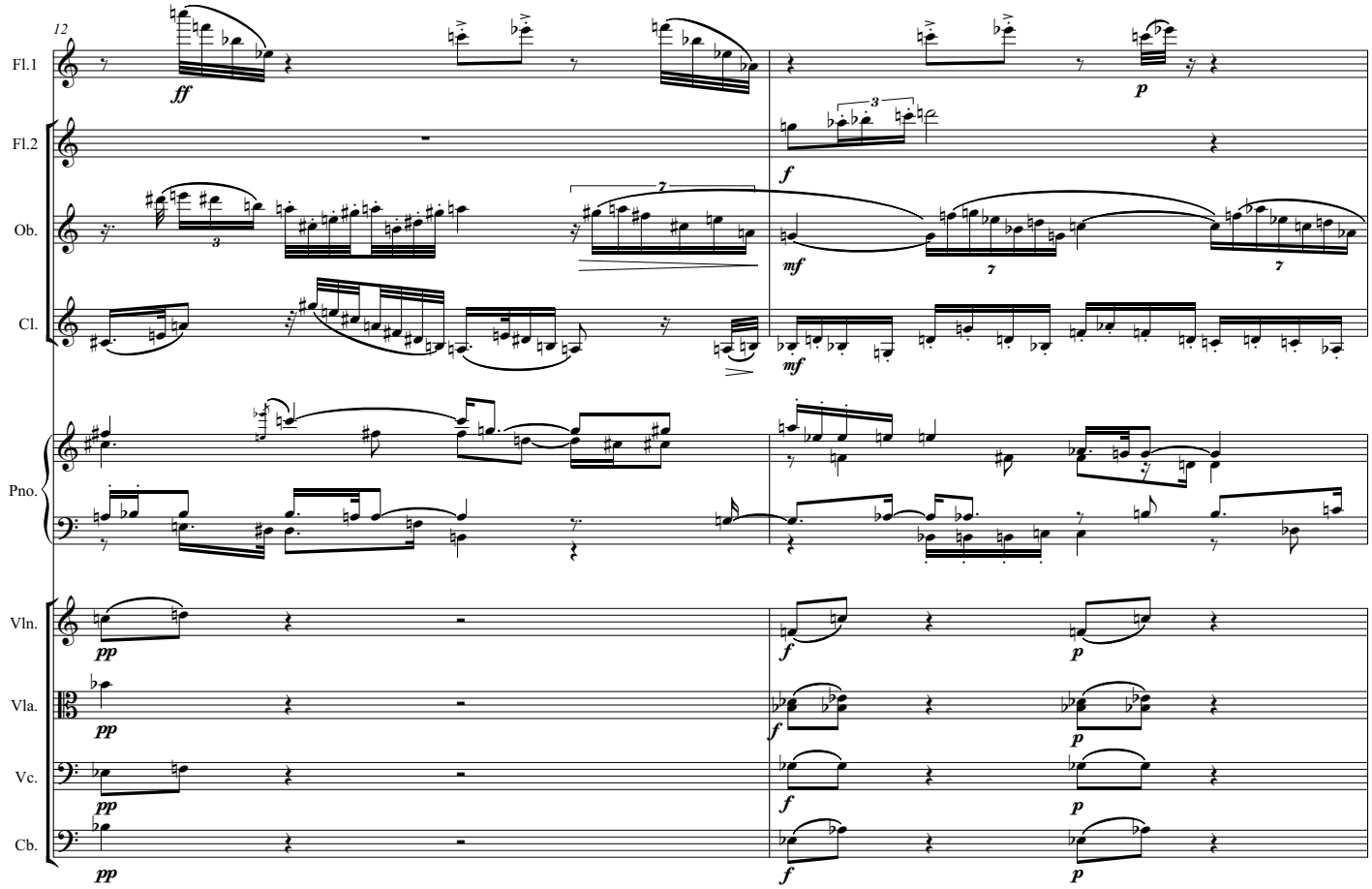
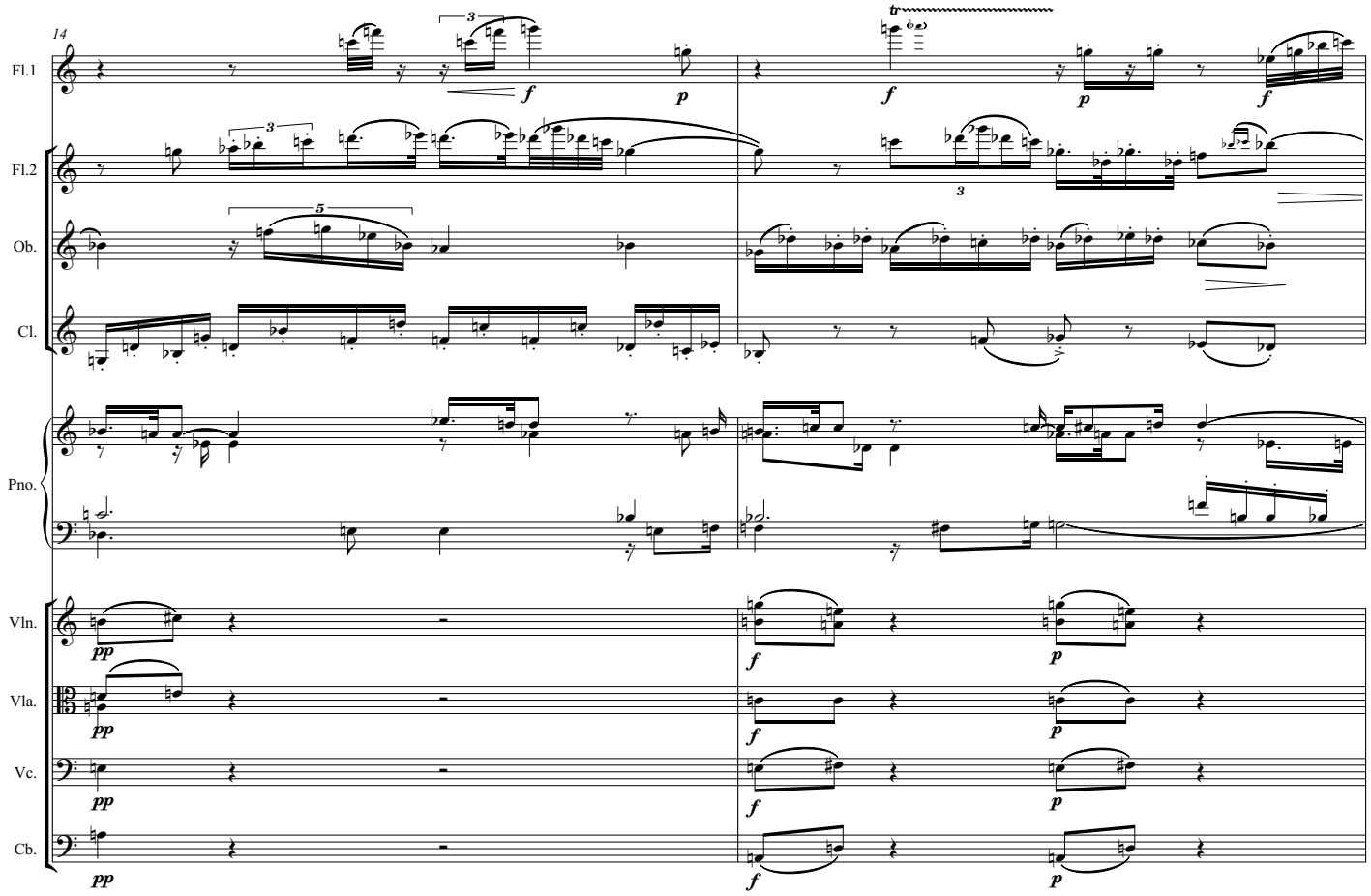
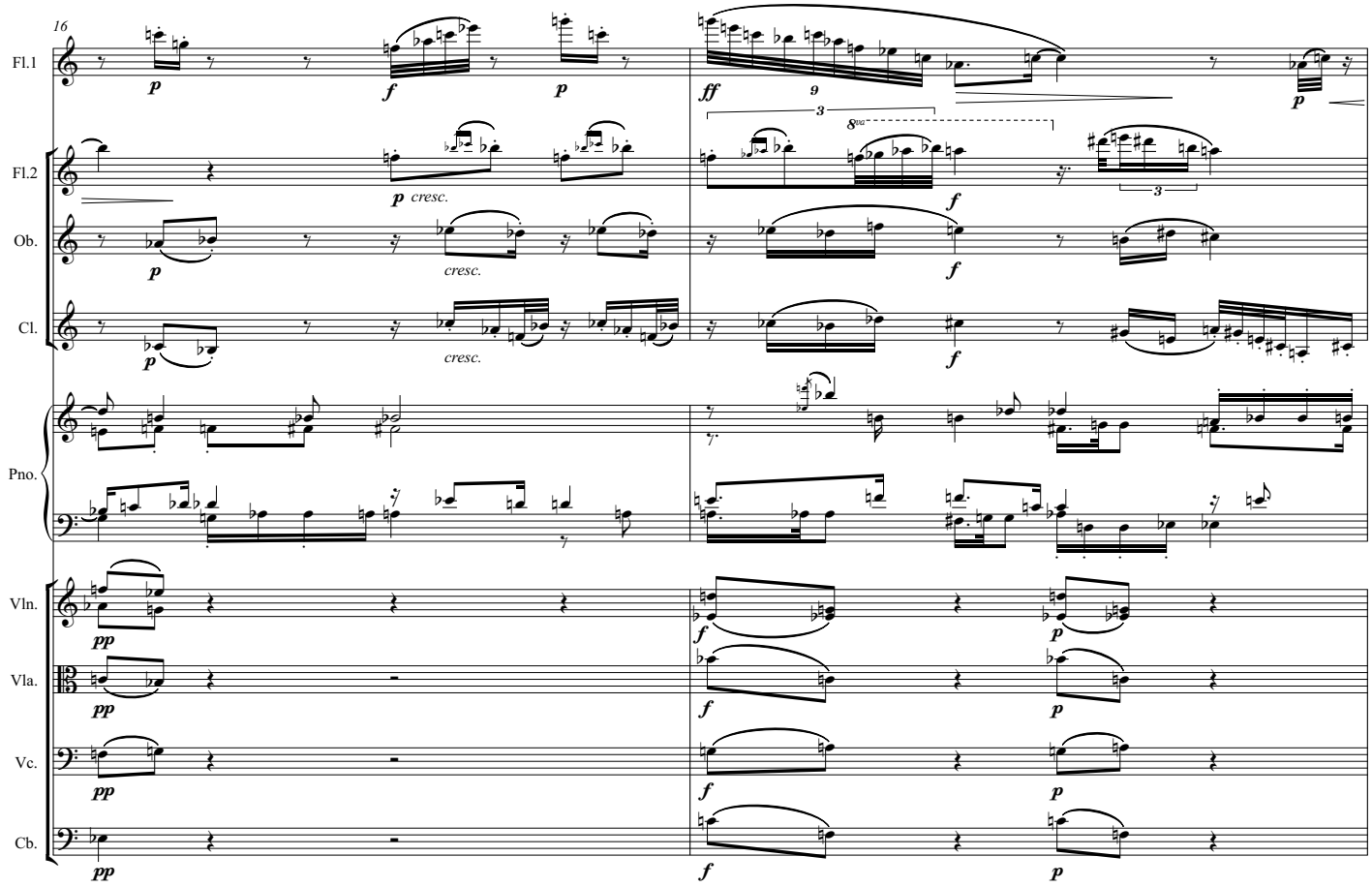
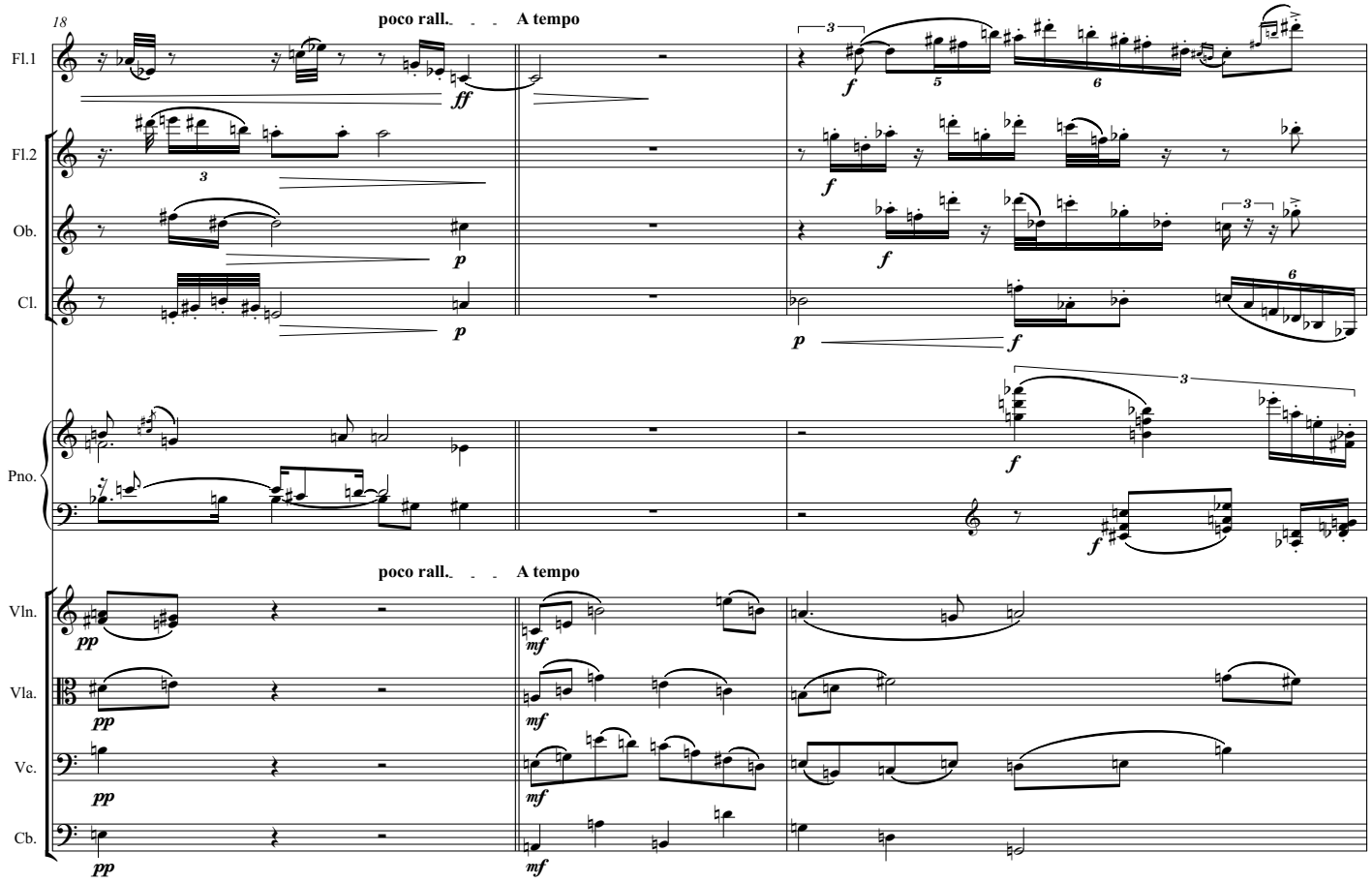
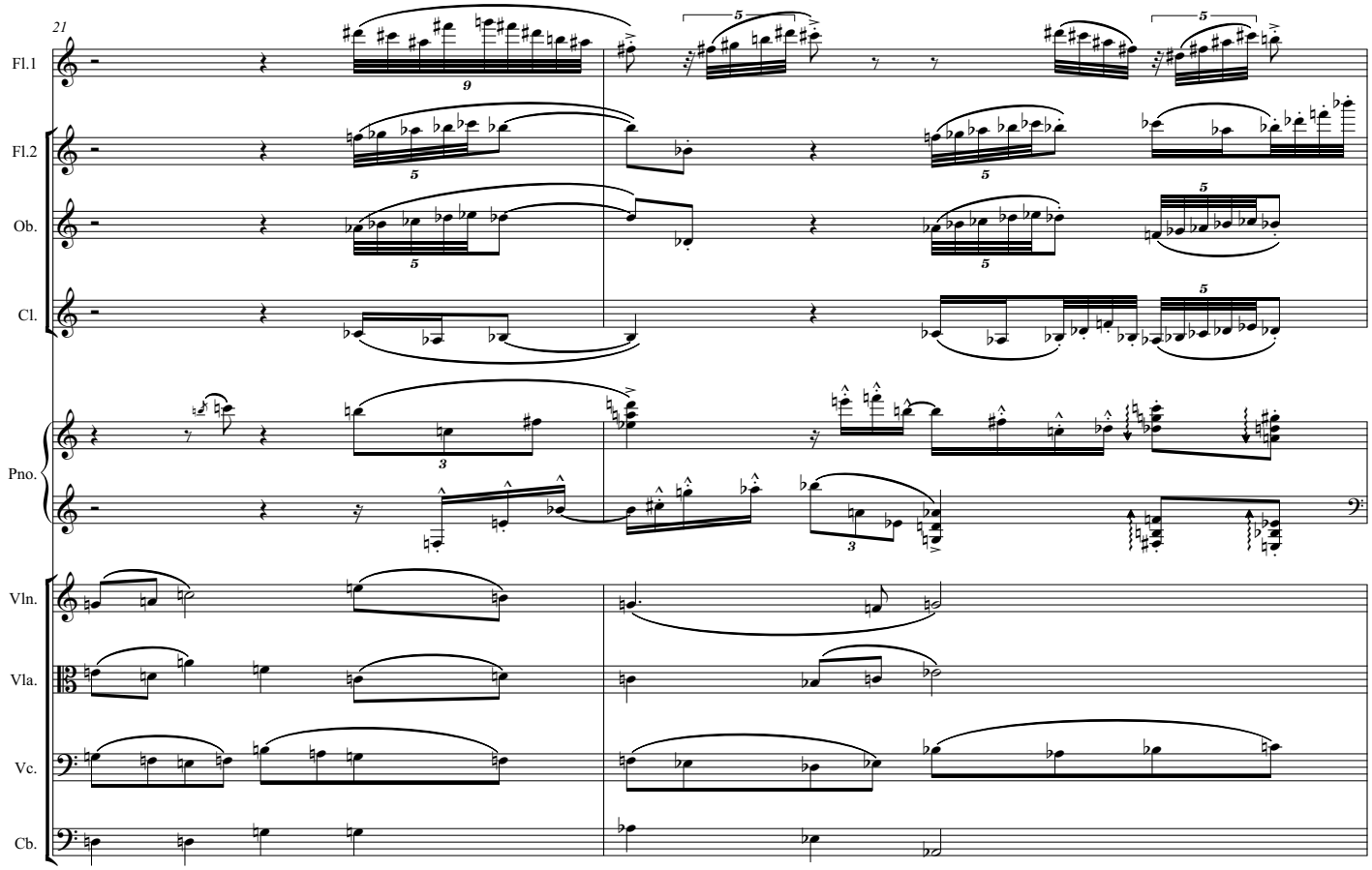
CONTACT INFORMATION:
Paulo Henrique Raposo
paulohg.raposo@gmail.com / +55 (11) 9.5853-4884

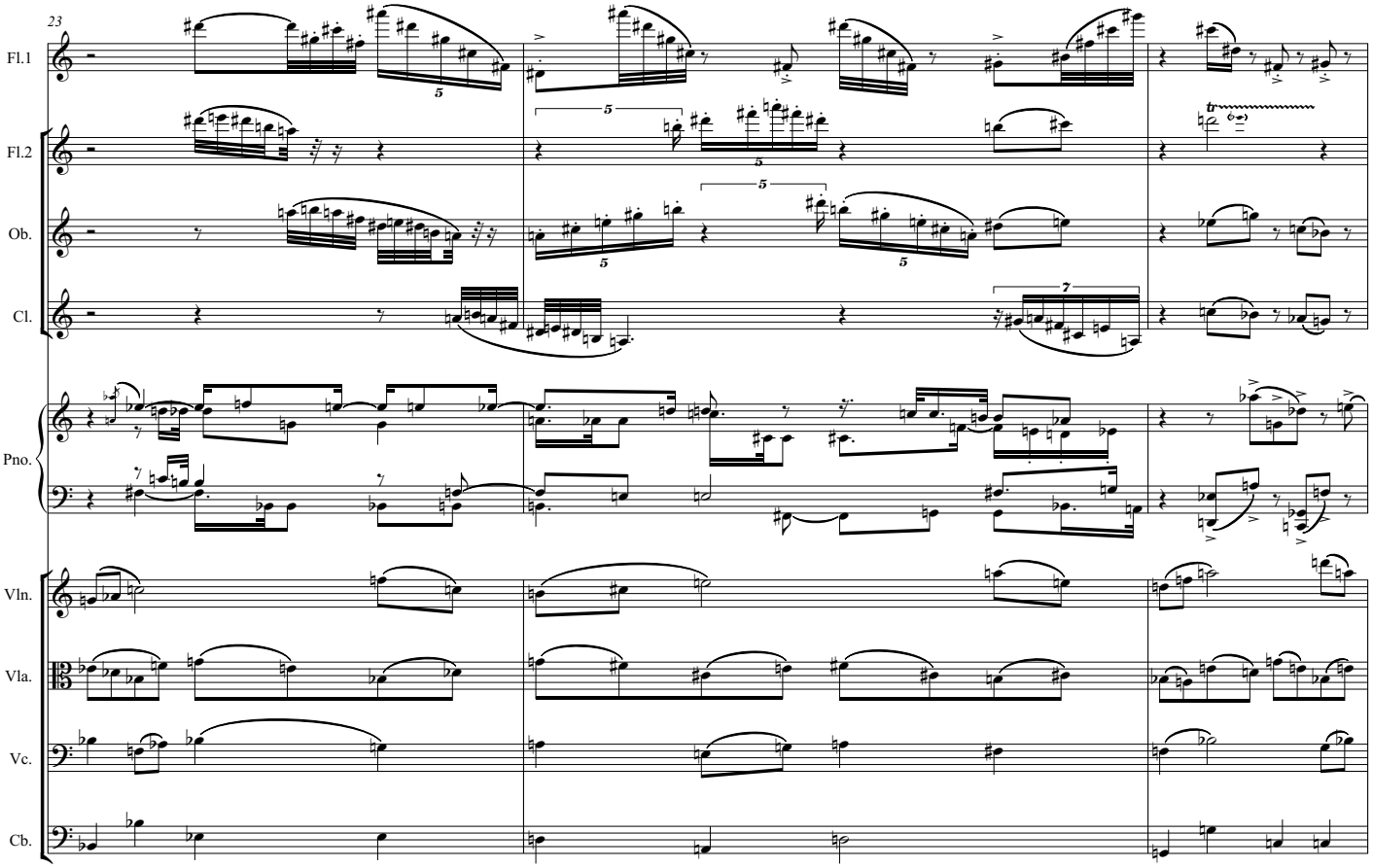
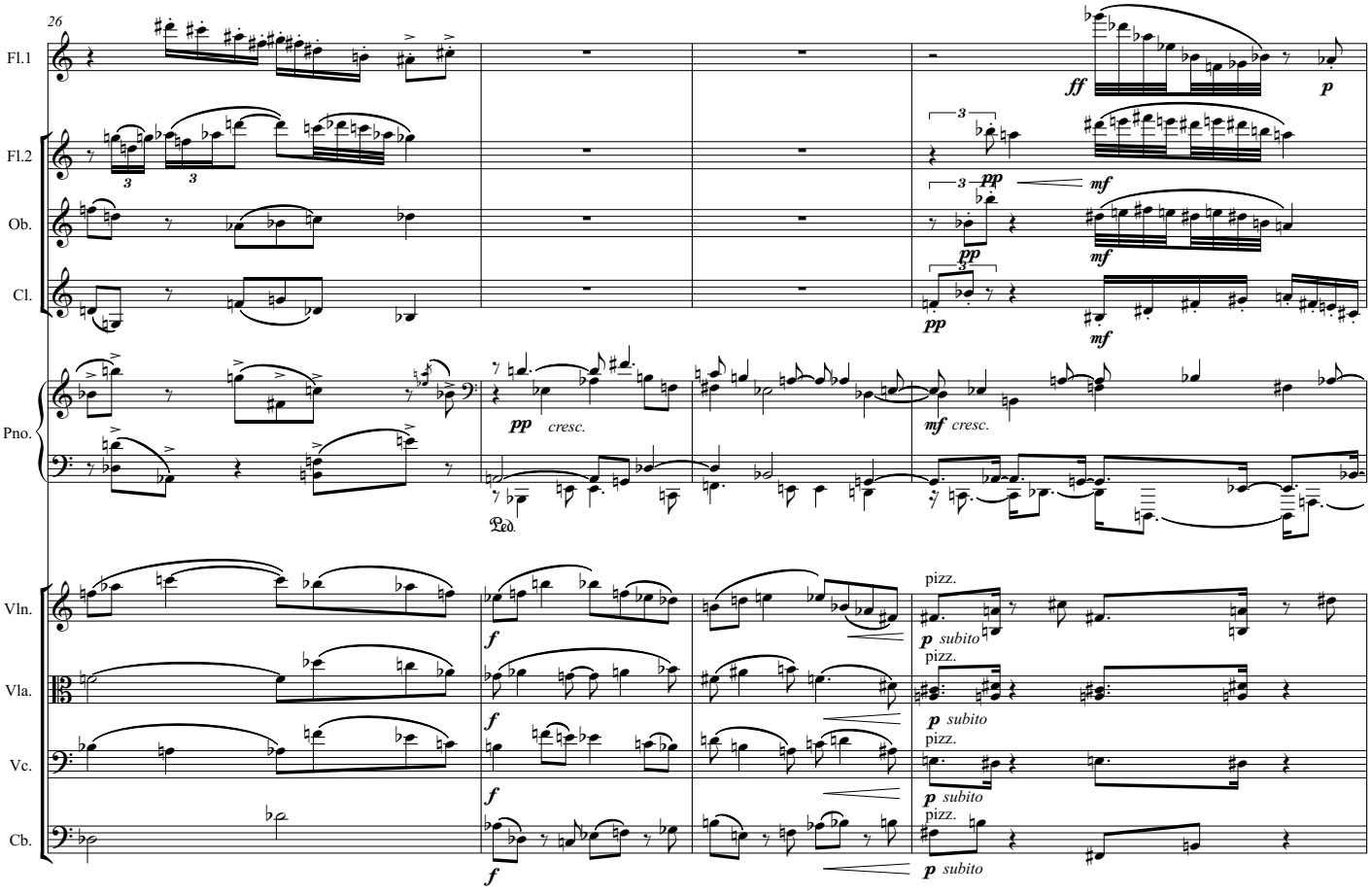
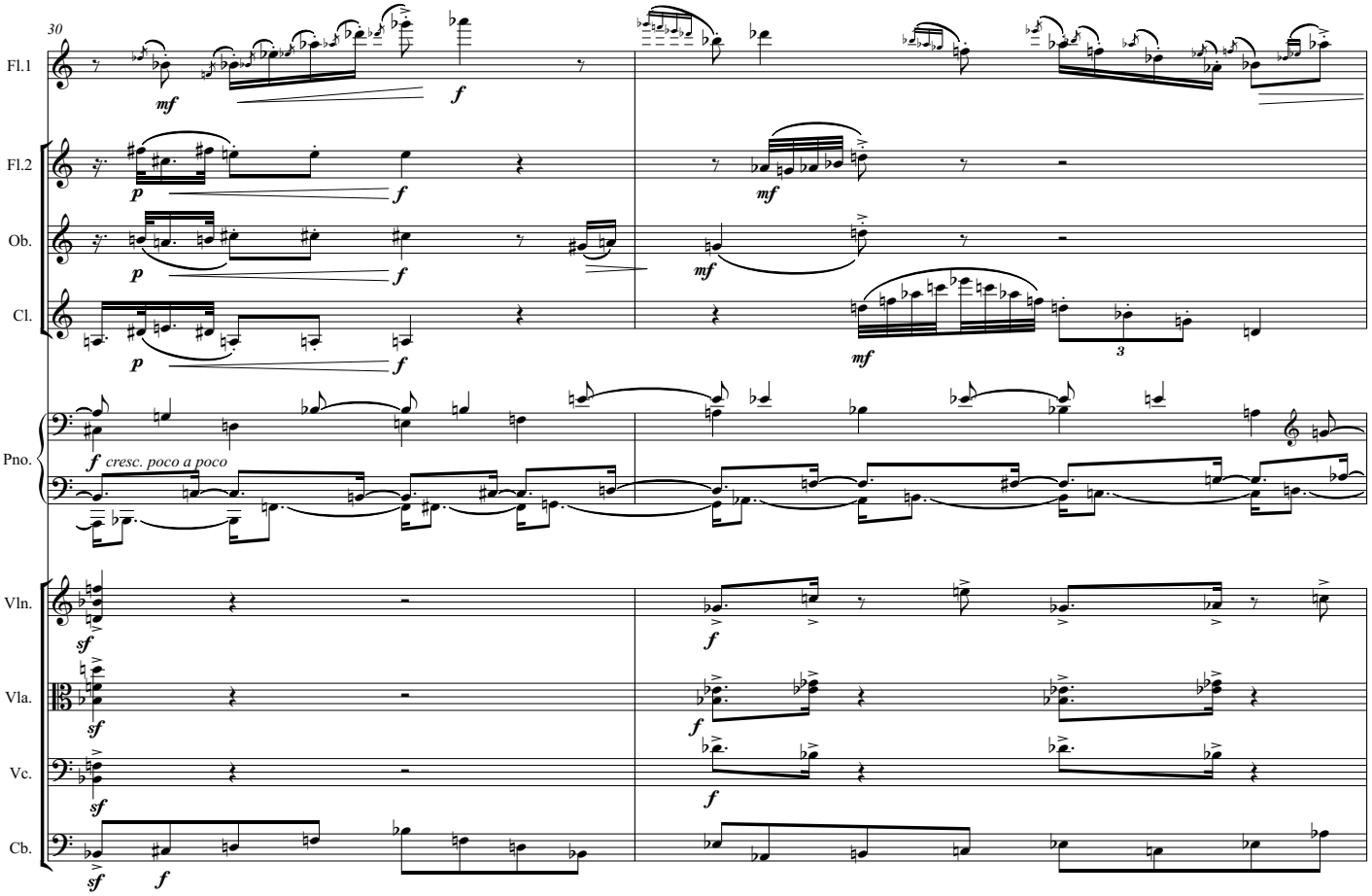
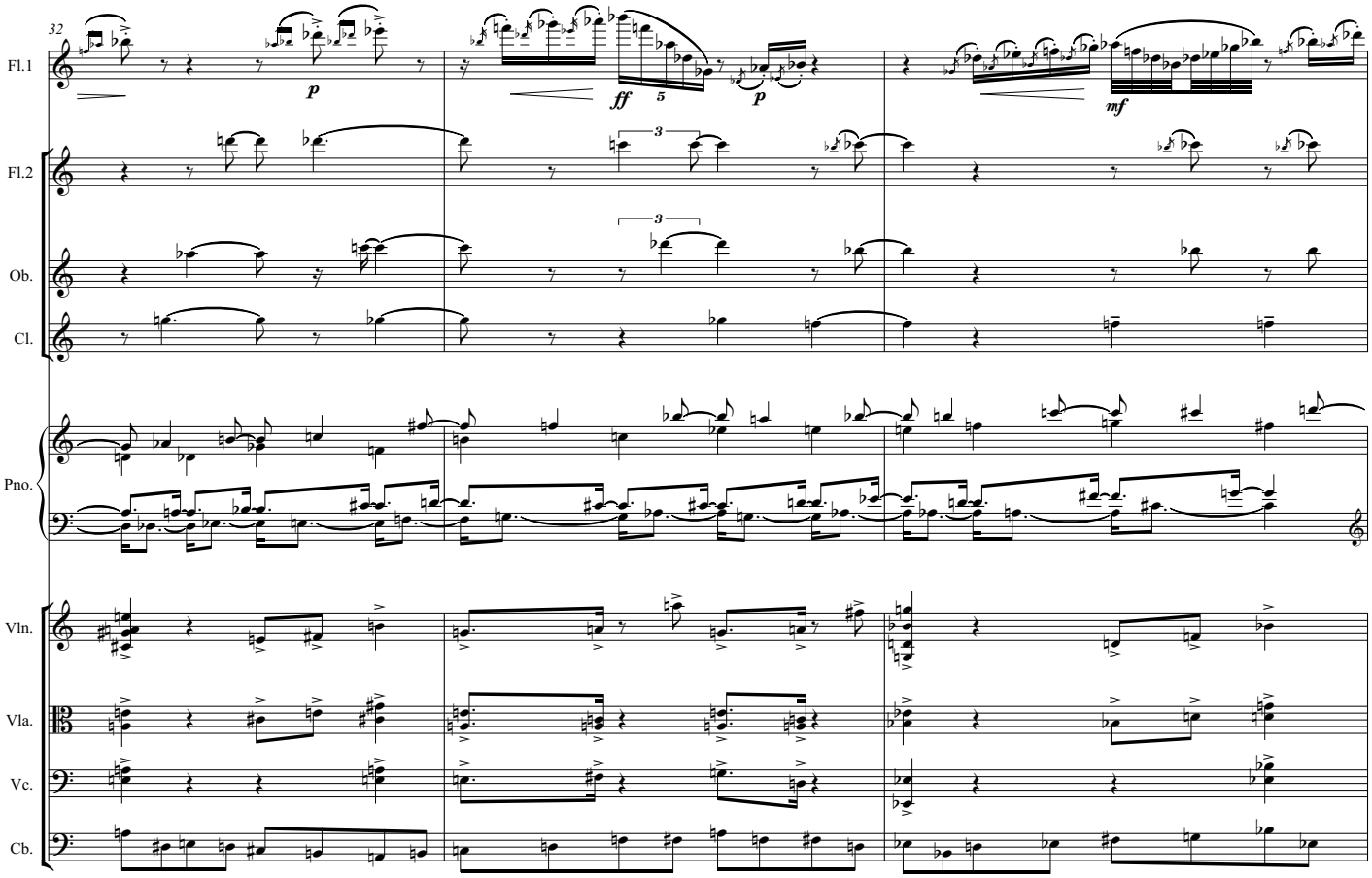
MIXTURE

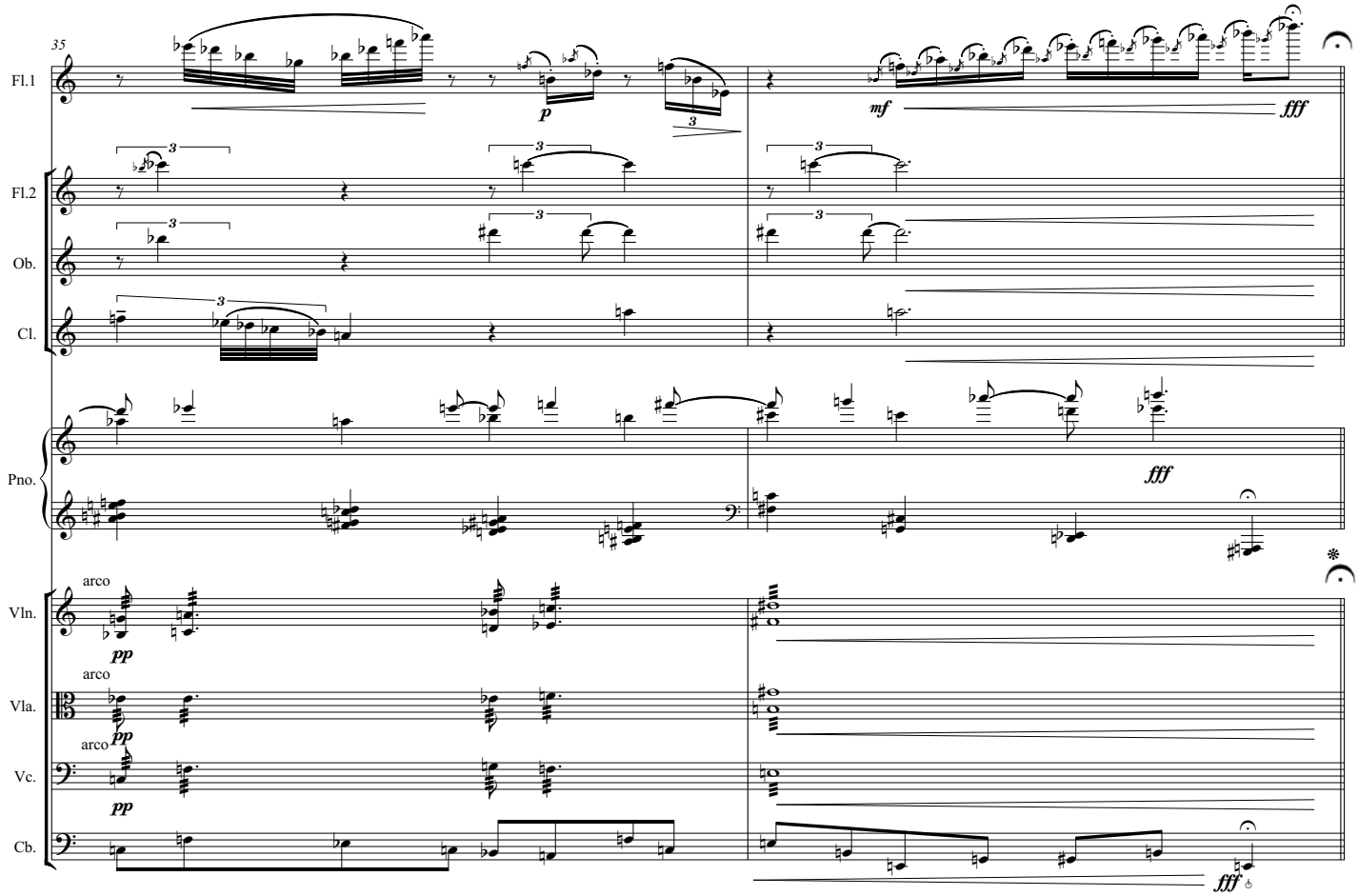
Score in C

Paulo Henrique Raposo
(2009)

6
Fl.1
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
pp
p
f
mf
ff
tr
7
3

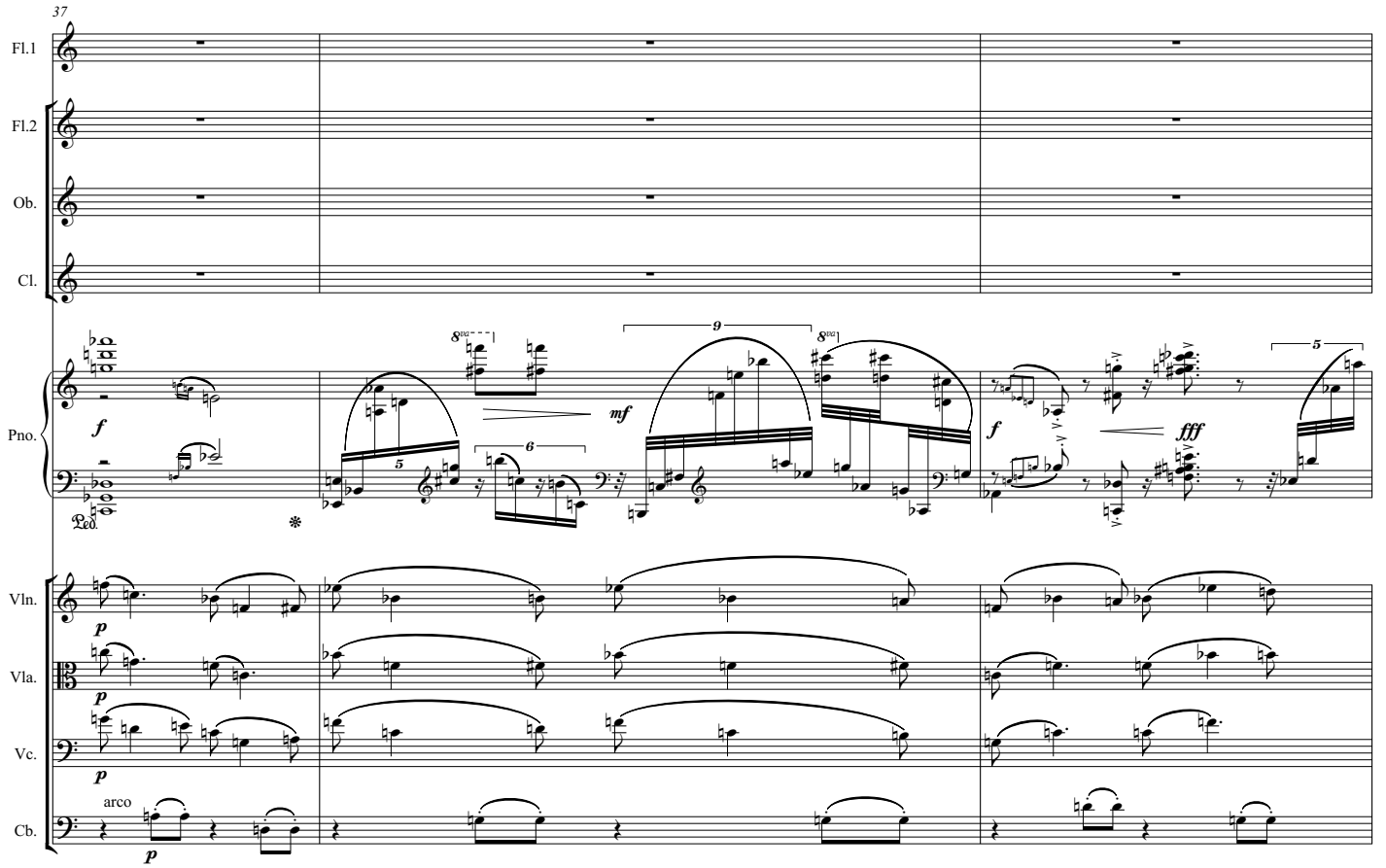
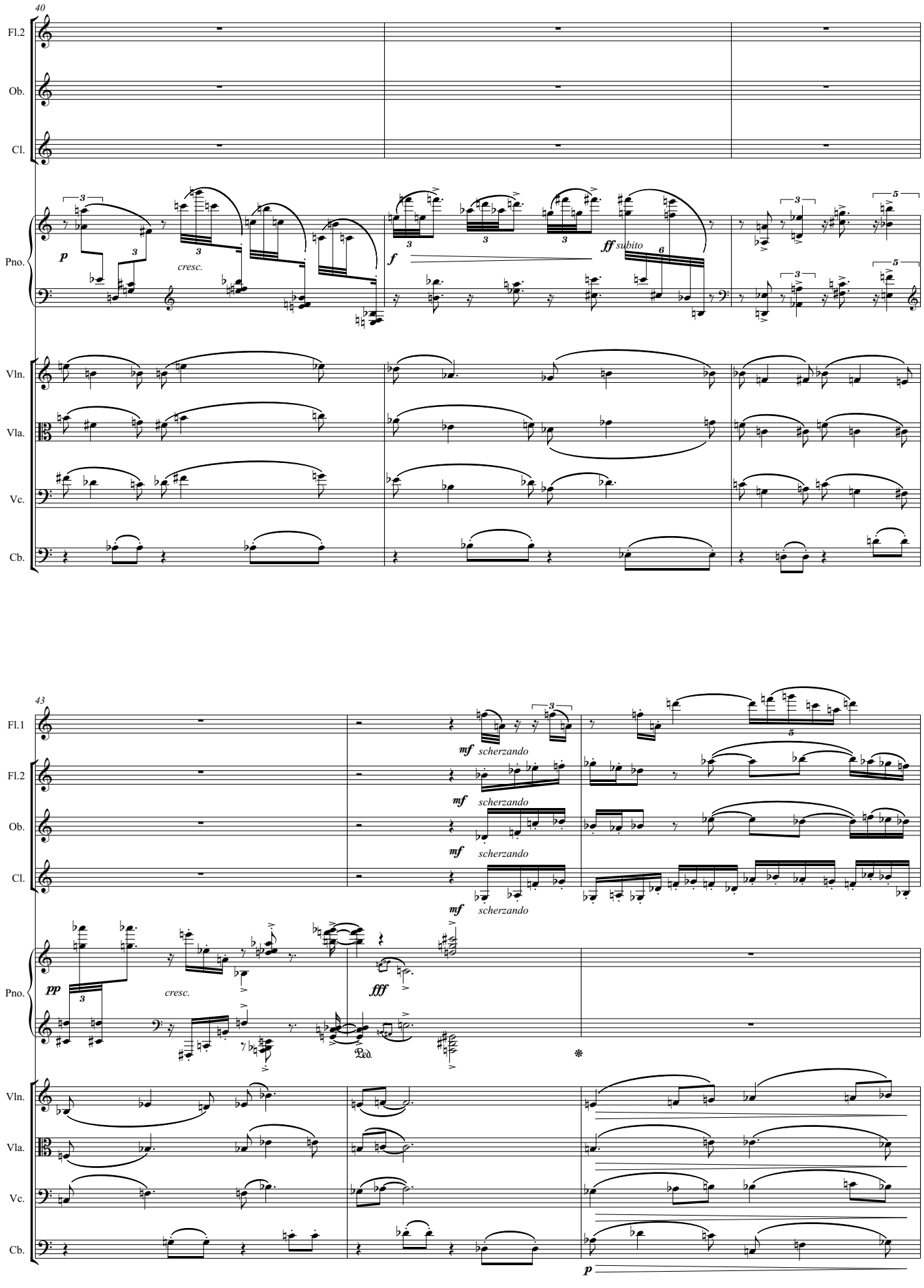

8
Fl.1
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
pp
p
f
mf
3
9

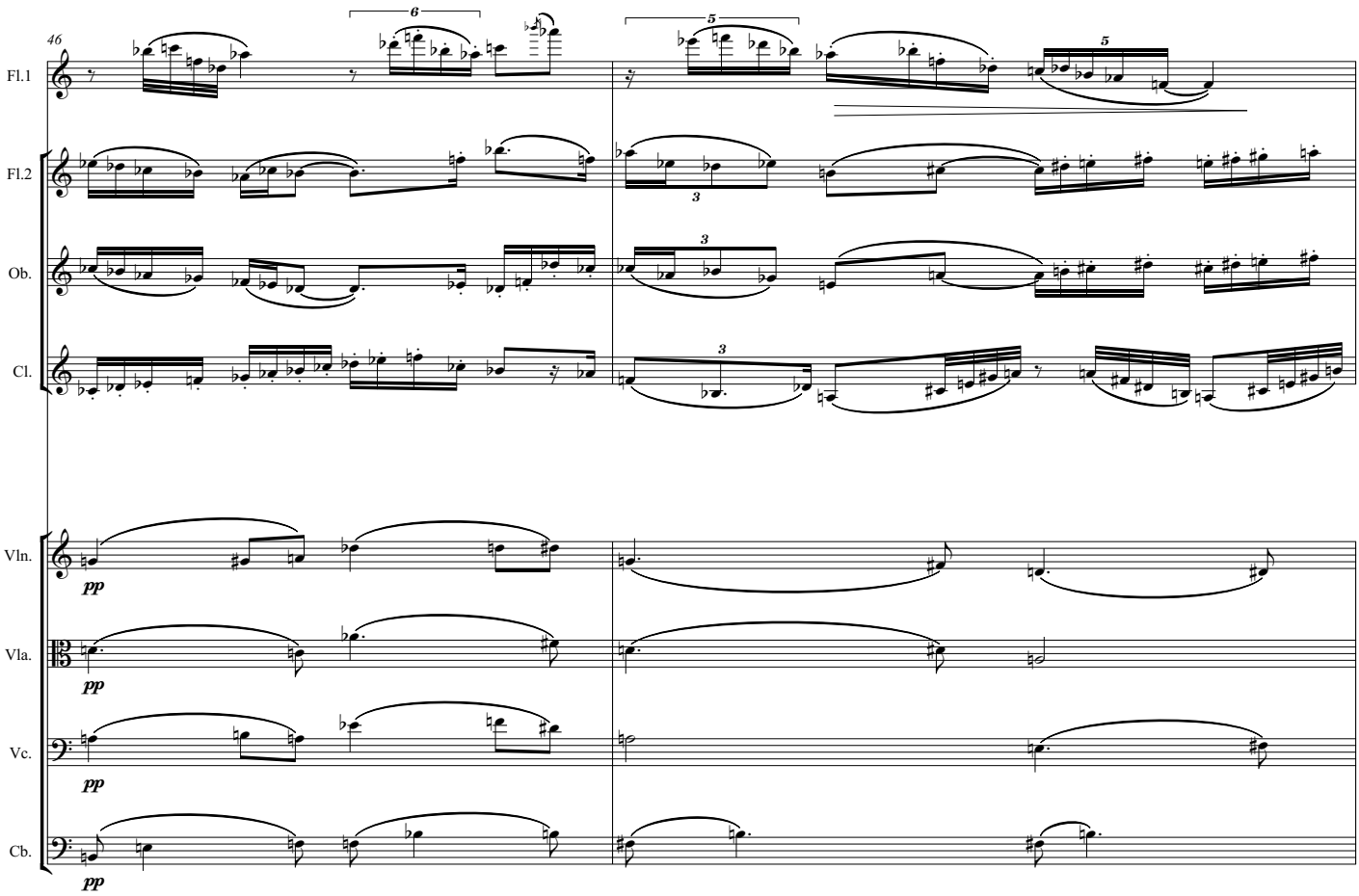

10
Fl.1
dim. poco a poco
Ob.
cresc.
Cl.
cresc.
Pno.
Vln.
Vla.
Vc.
Cb.

12
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.

14
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.

16
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
cresc.

18
poco rall.
A tempo
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.

21
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.

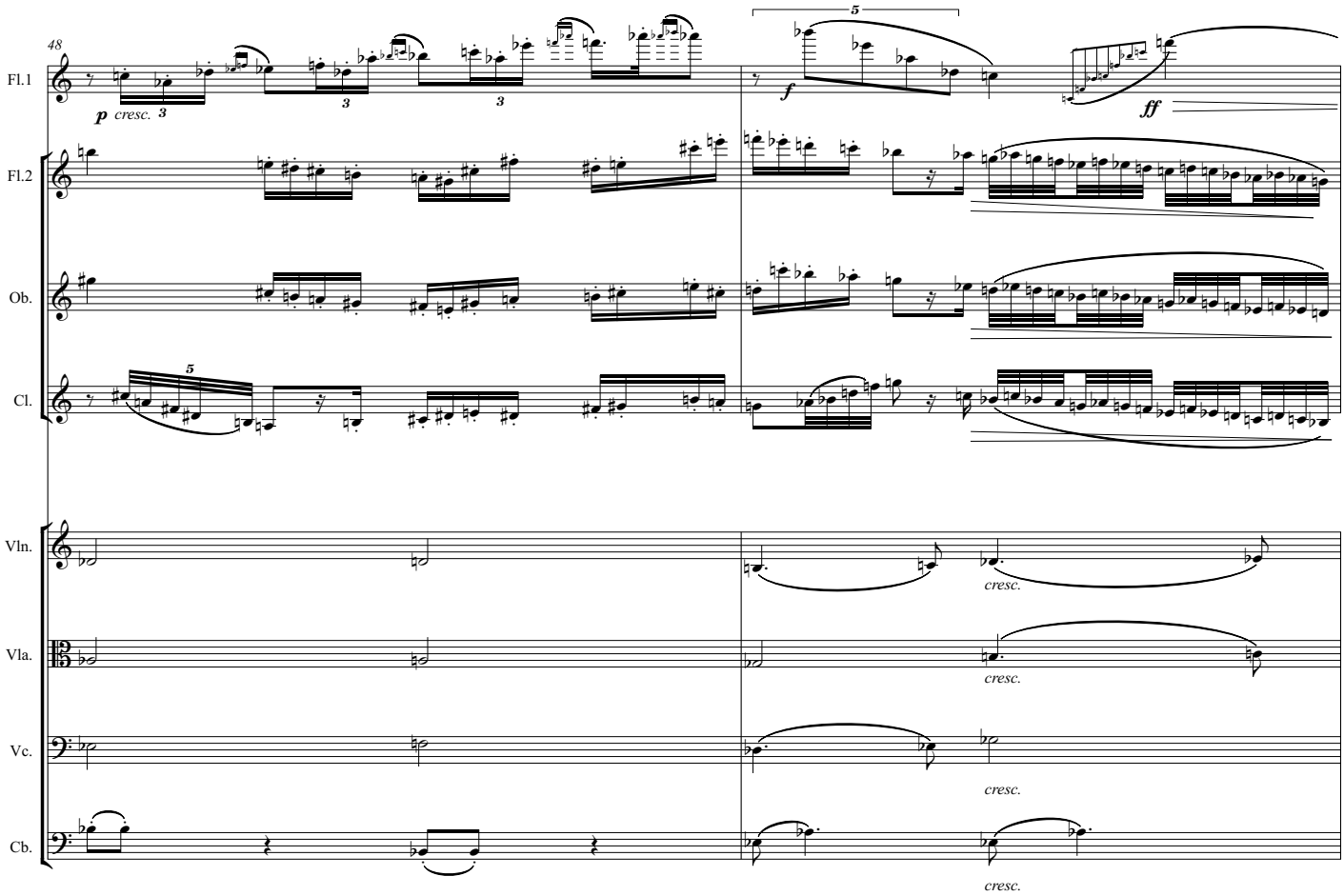

23
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.

26
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
p
pp
mf
pp cresc.
mf cresc.
Ped.
f
pizz.
p subito

30
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
f
p
f cresc. poco a poco
sf
3

32
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
p
ff
5
mf
3

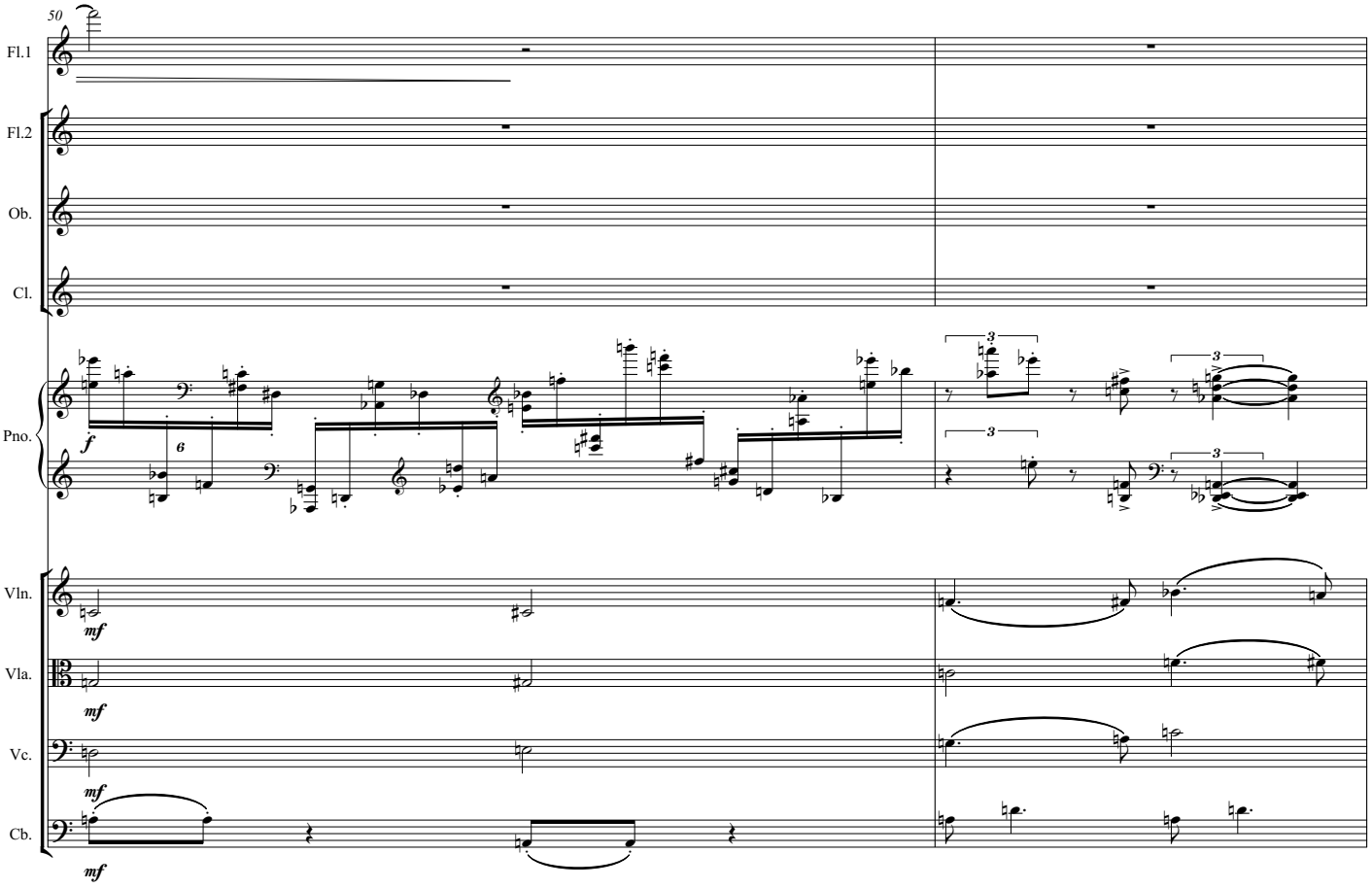

35
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
arco
p
mf
fff
pp

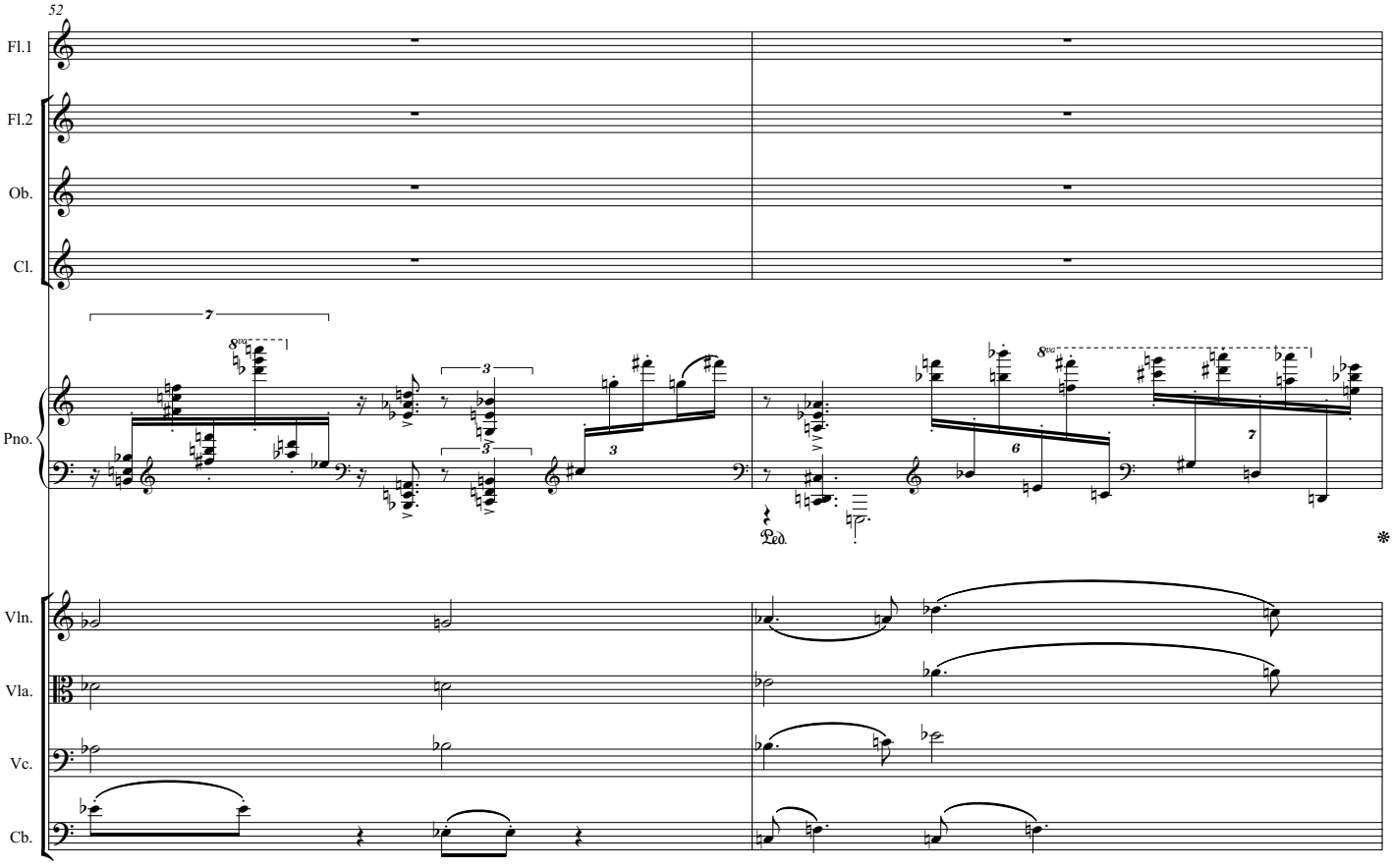
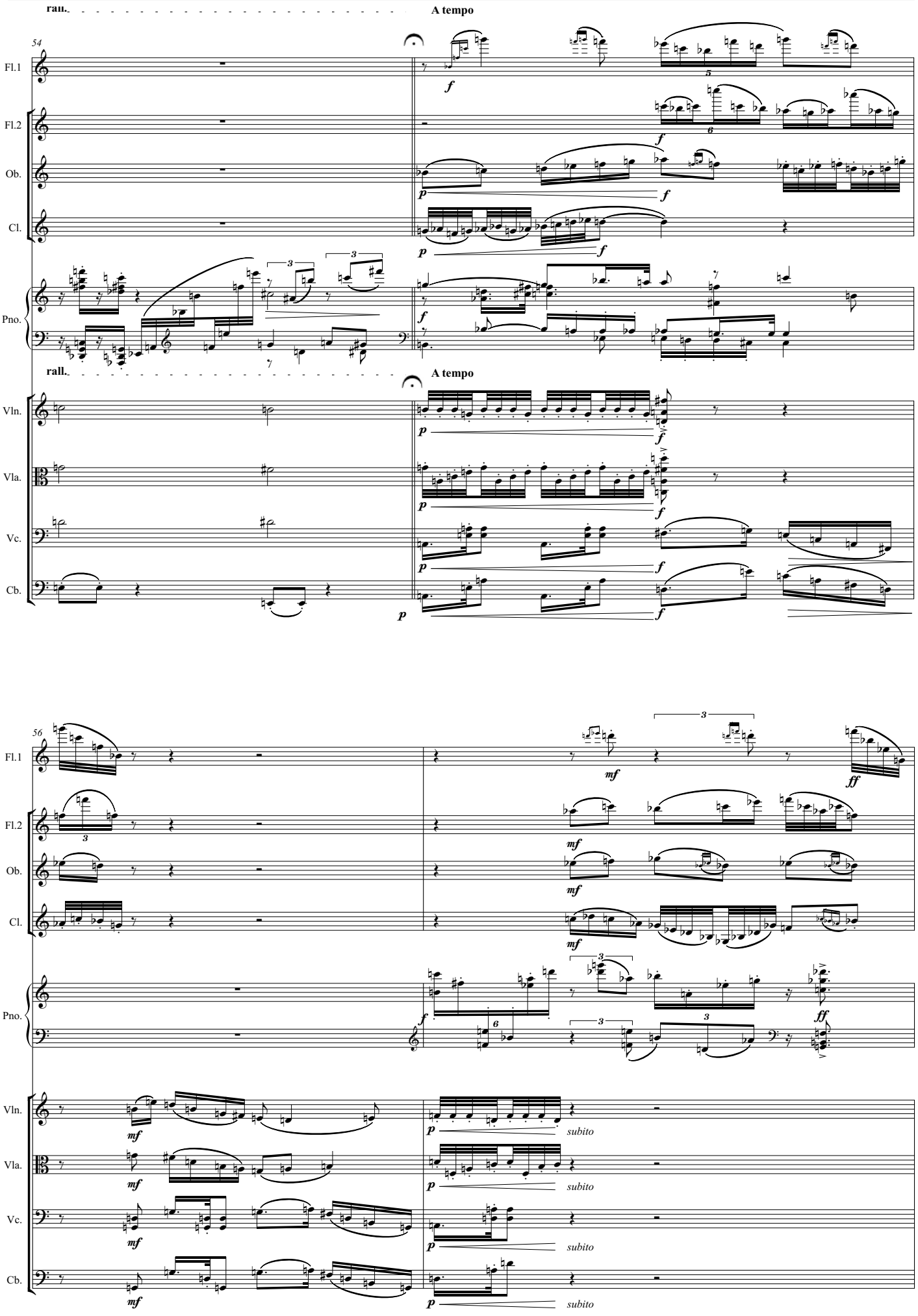
15

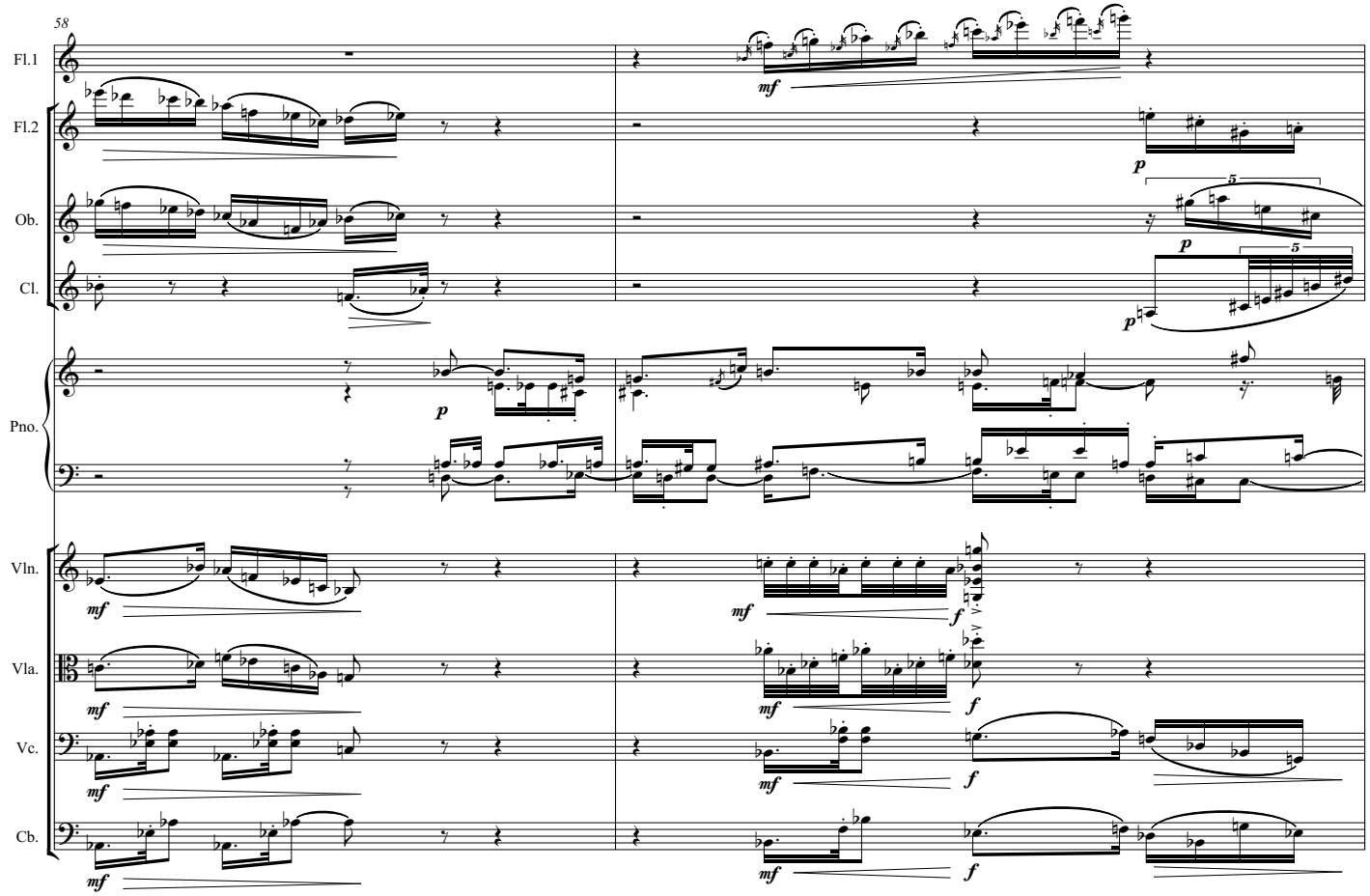

37
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
arco
f
mf
fff
p

40
Fl.2
Ob.
Cl.
Pno.
p
cresc.
f
ff subito
Vln.
Vla.
Vc.
Cb.
43
Fl.1
Fl.2
Ob.
Cl.
mf scherzando
Pno.
pp
cresc.
fff
Ped.
Vln.
Vla.
Vc.
Cb.
p

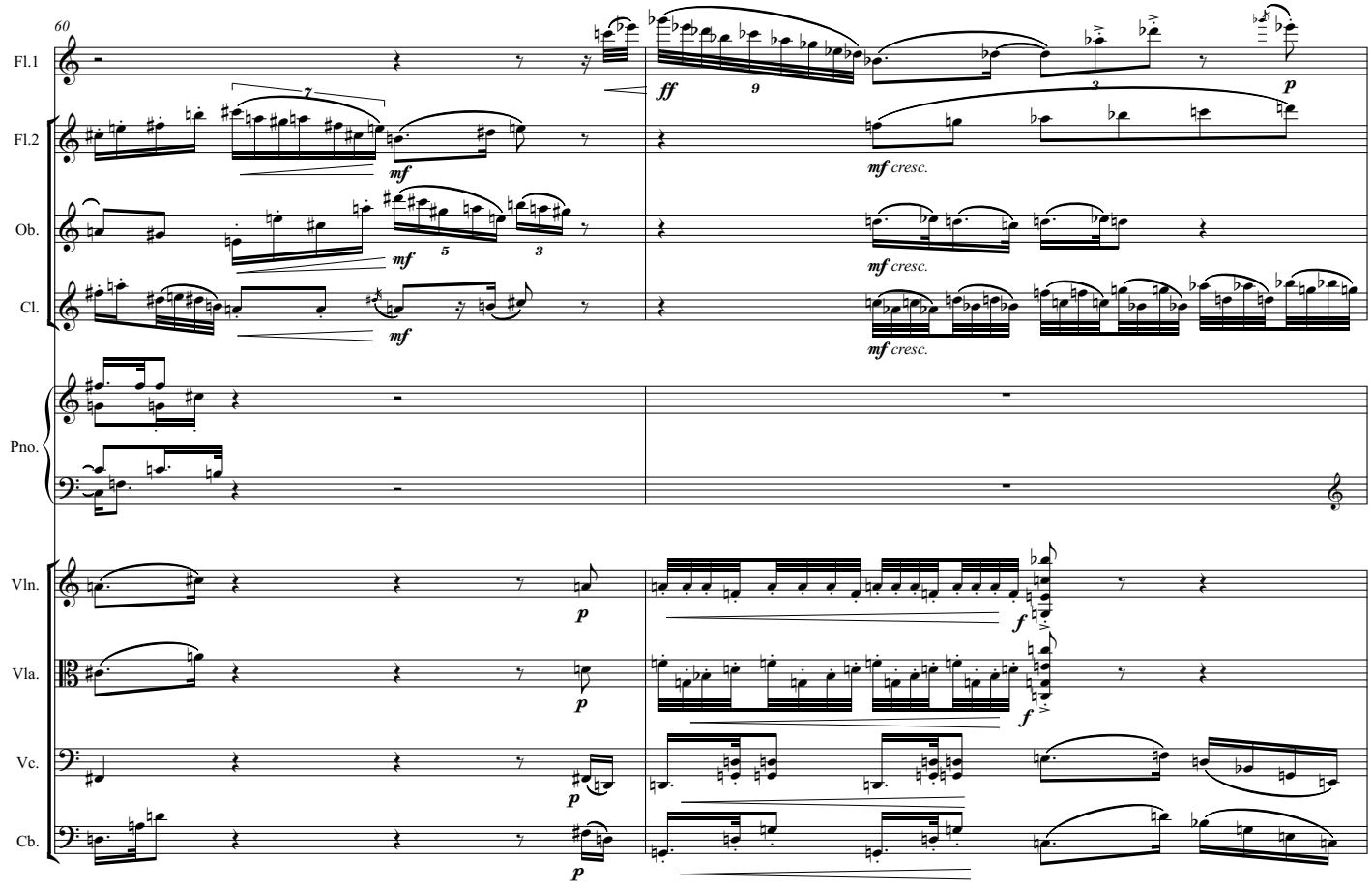
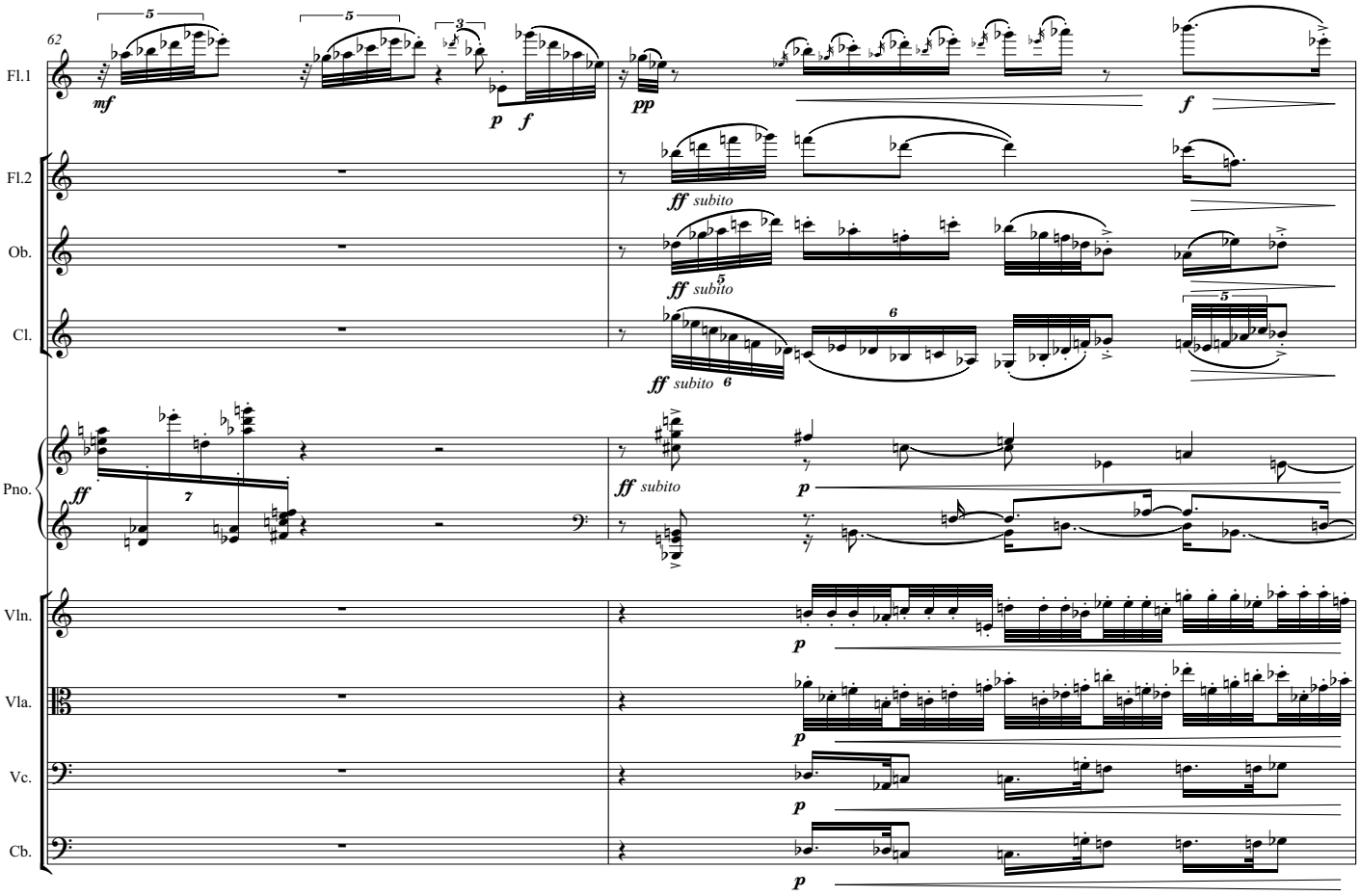

46
Fl.1
Fl.2
Ob.
Cl.
Vln.
Vla.
Vc.
Cb.
pp

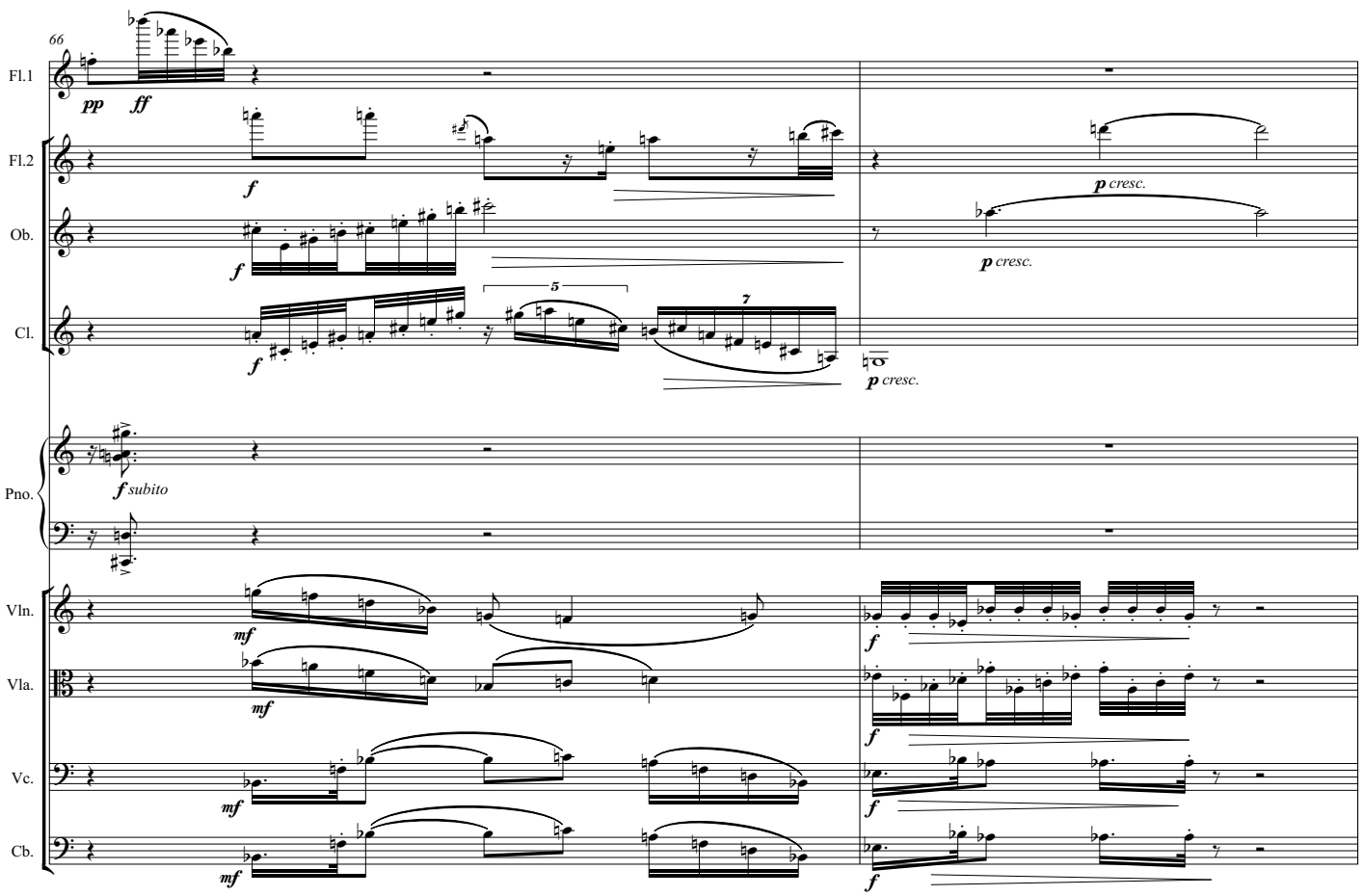

48
Fl.1
Fl.2
Ob.
Cl.
Vln.
Vla.
Vc.
Cb.
p cresc.
f
ff
cresc.

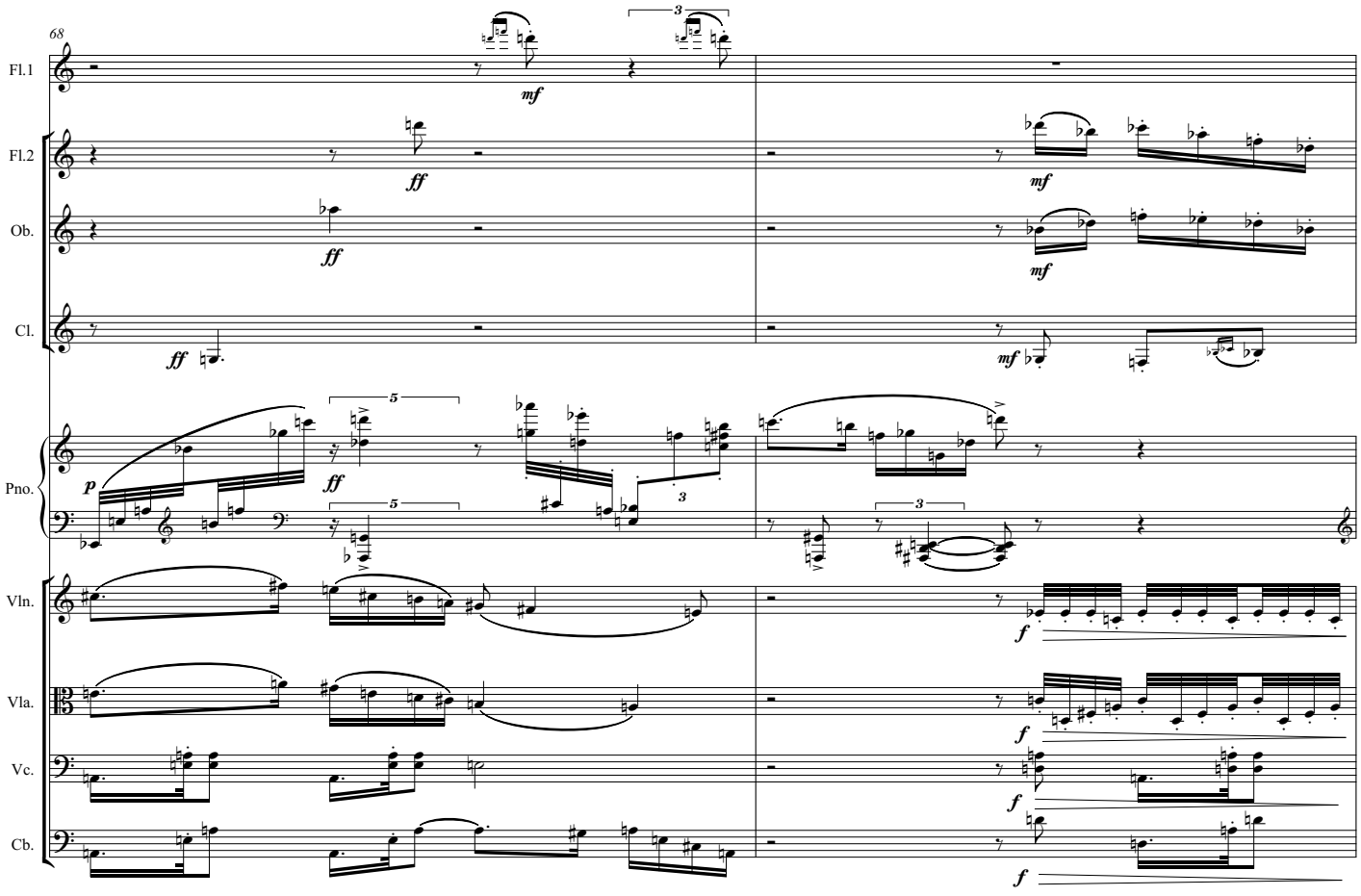

50
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
f
mf
mf
mf
mf

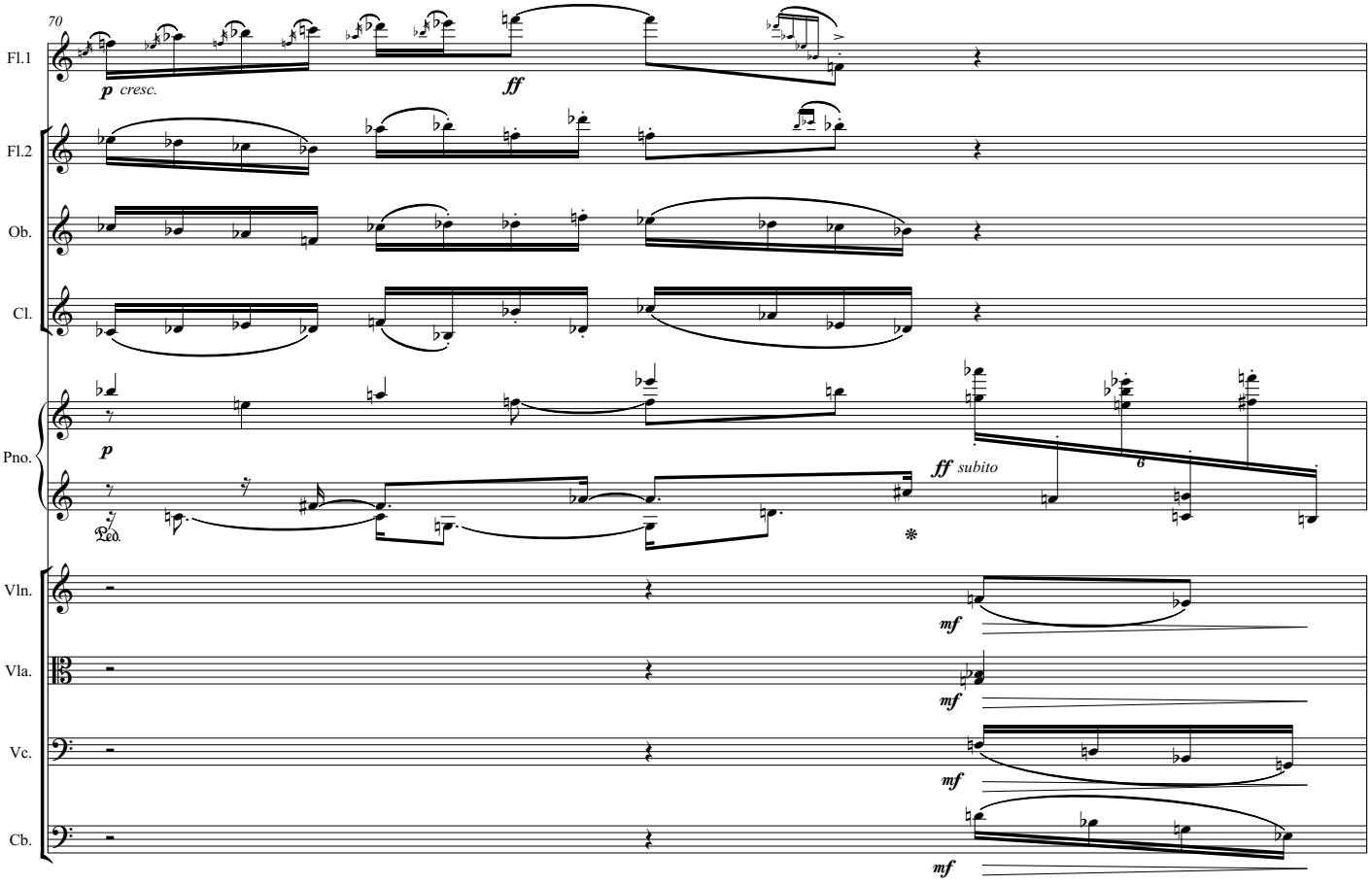

52
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
Ped.
*

rall.
A tempo
54
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
56
mf
ff
subito

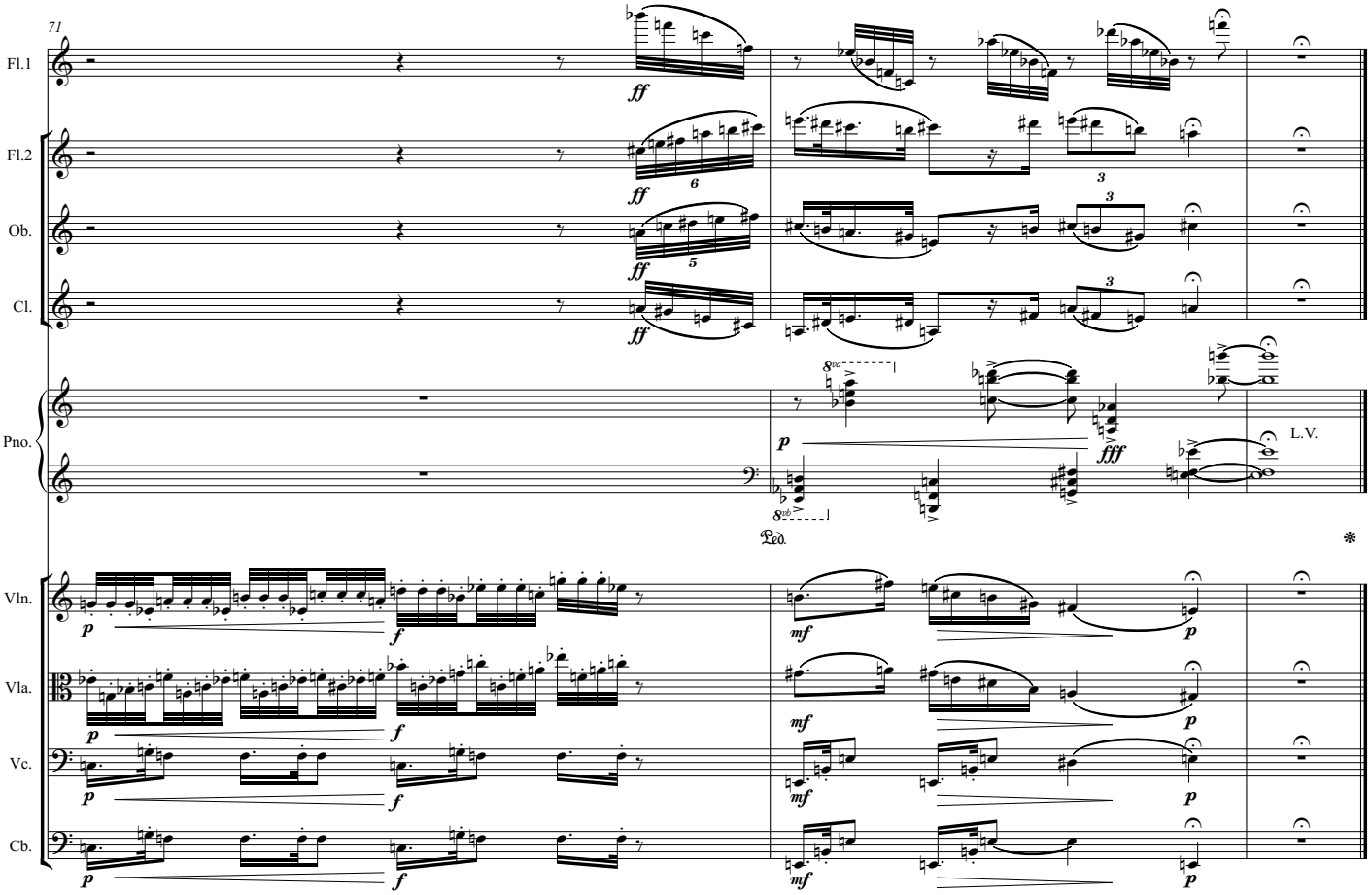

58
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
p
f


60
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
mf
mf cresc.
p
f

62
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
p
f
pp
ff subito
ff
64


66
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
pp
ff
f
p cresc.
f subito
mf


68
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
ff
p
f


70
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
p cresc.
ff
p
ff subito
mf
Led.


71
Fl.1
Fl.2
Ob.
Cl.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
fff
p
L.V.
Led.
mf
f

Flute 1

MIXTURE

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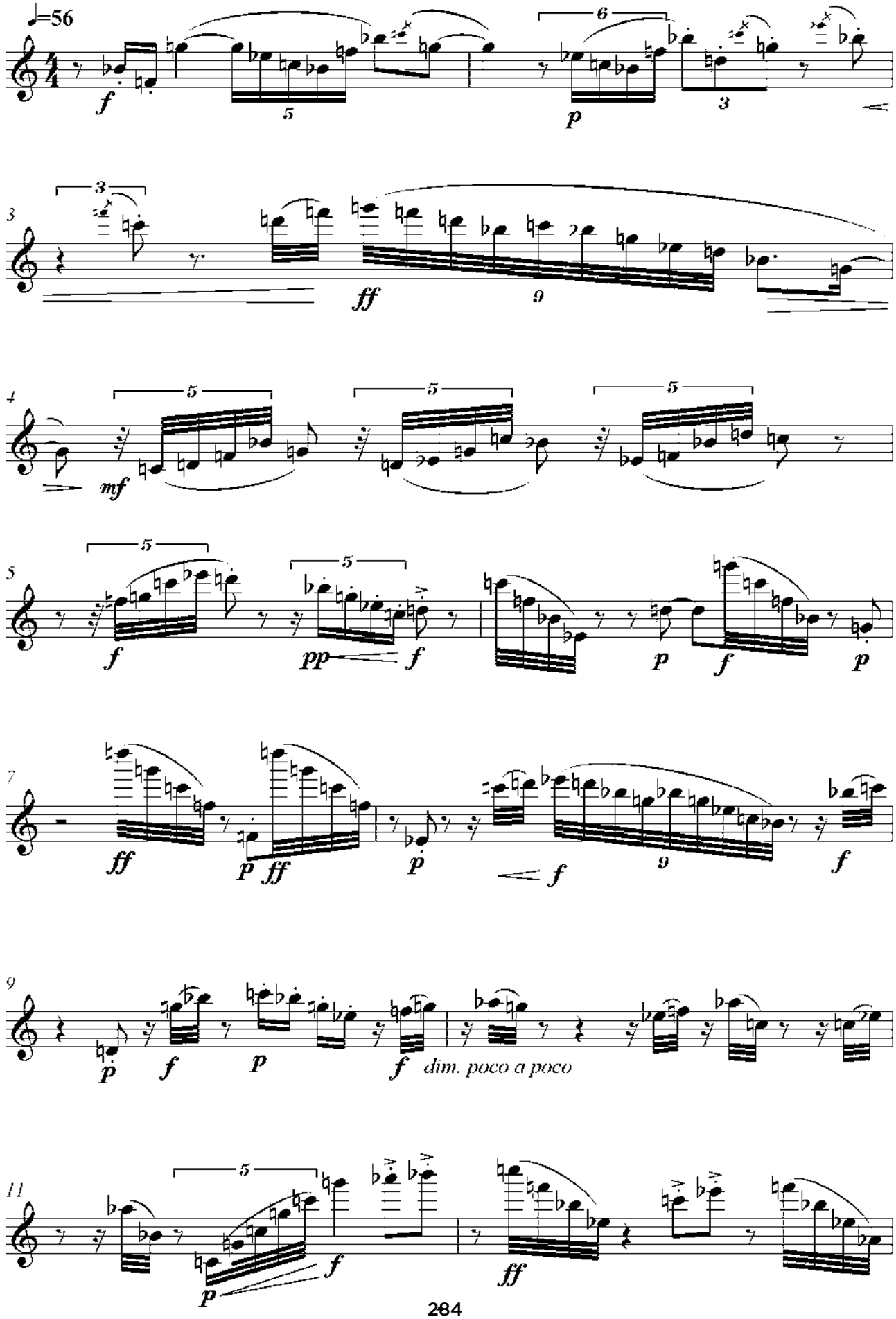
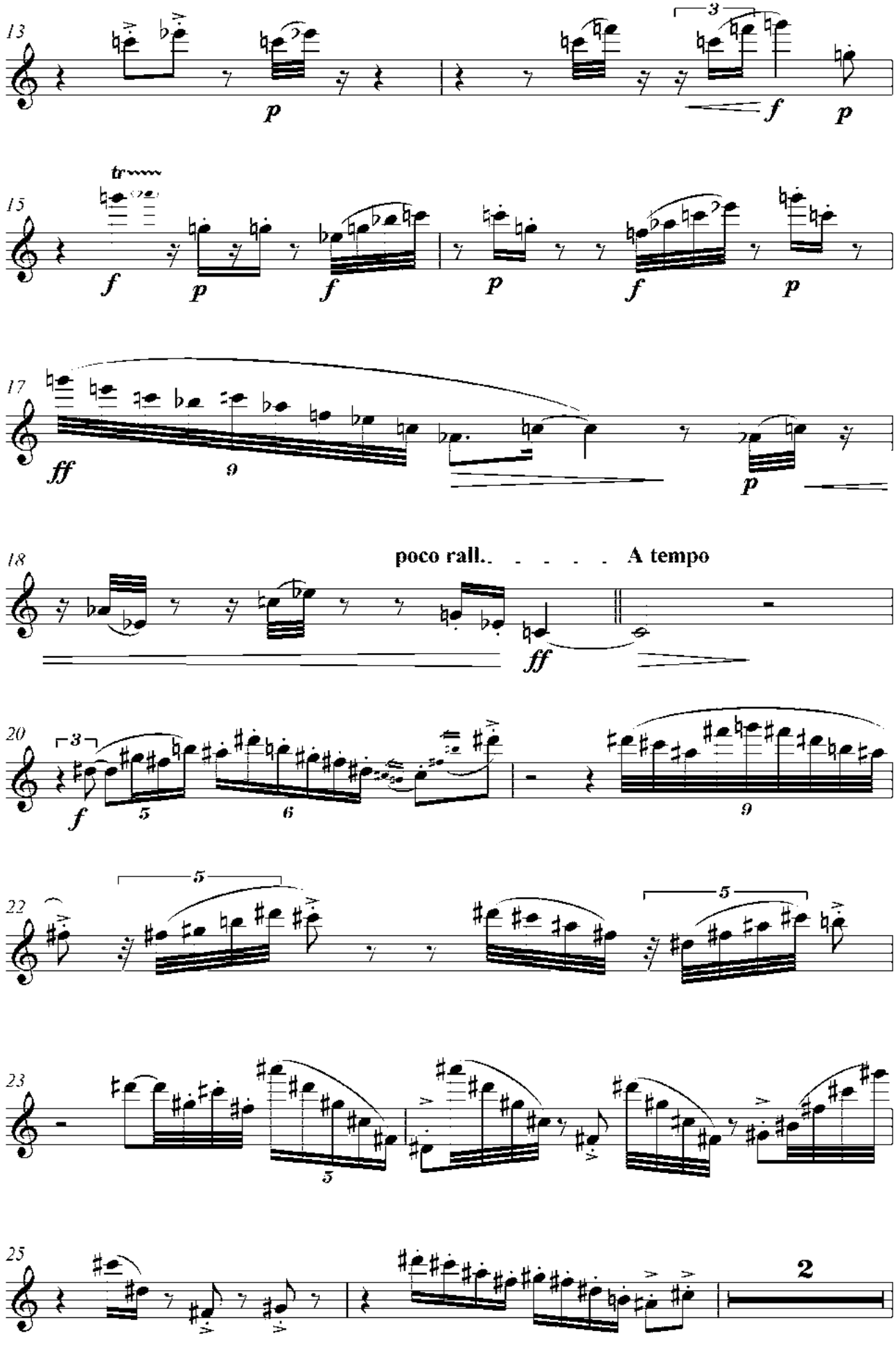
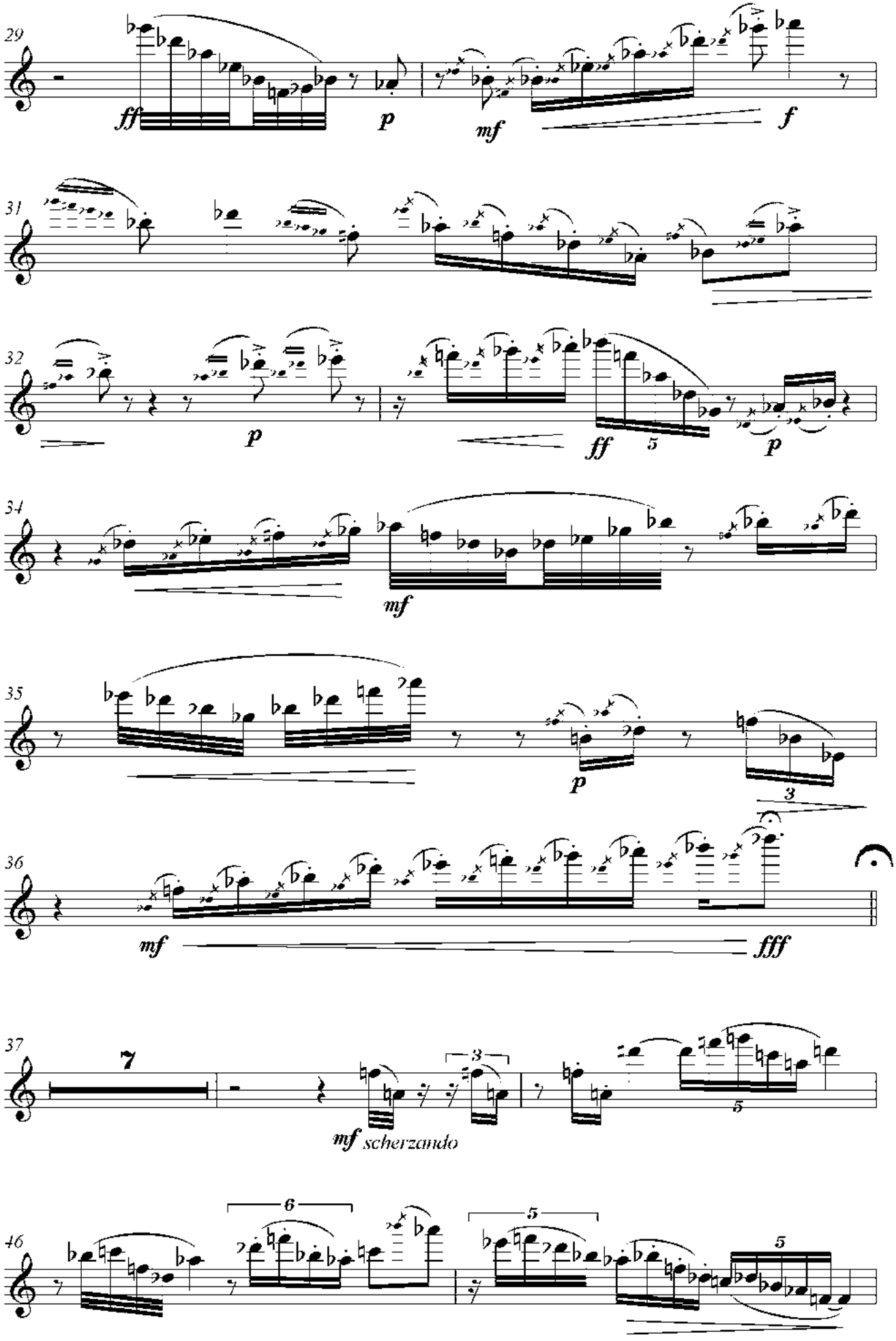
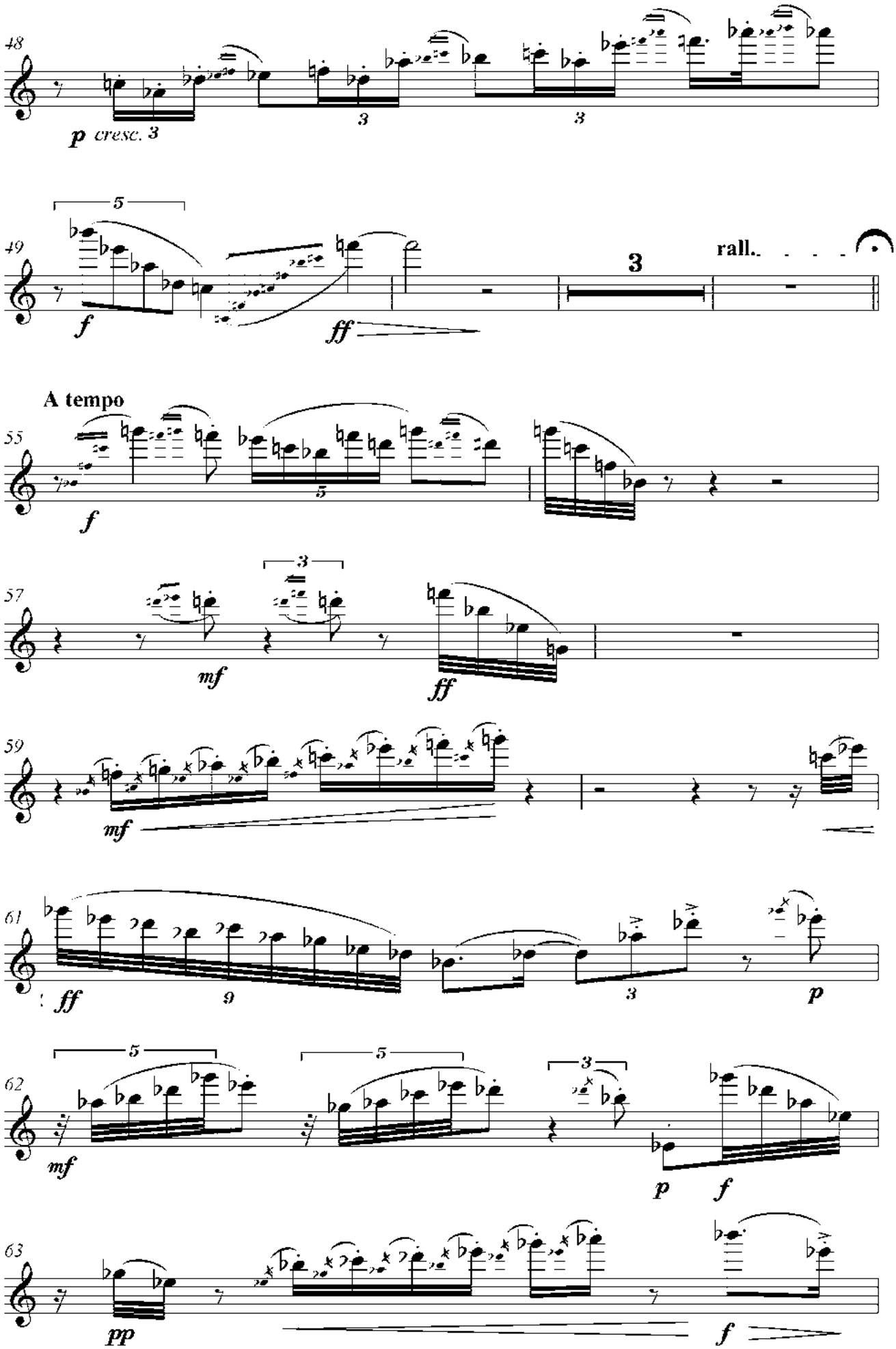
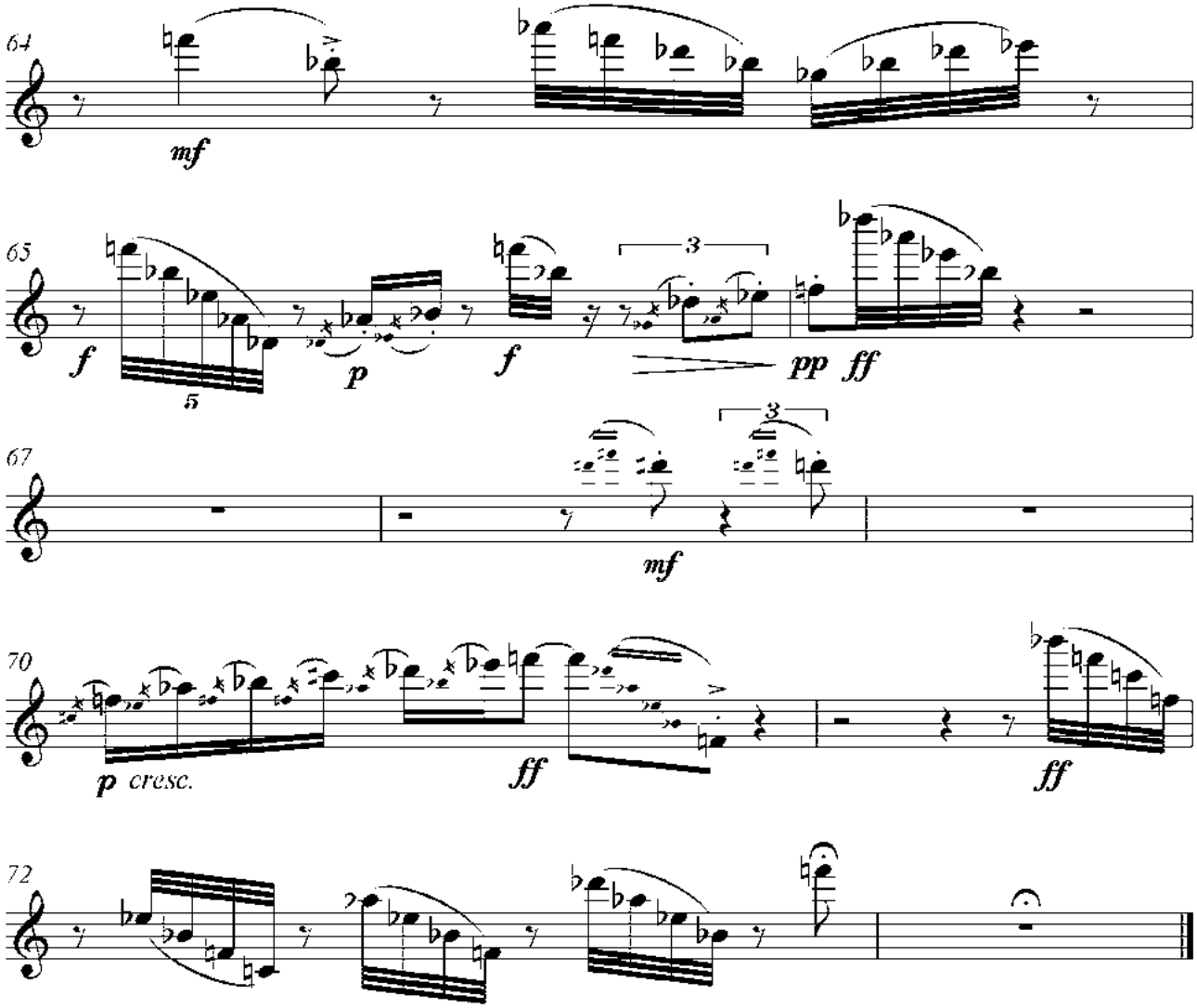


Flute 1

13
p
3
f
p
15
tr
f
p
f
p
f
p
17
ff
9
p
18
poco rall. . . . . A tempo
ff
20
3
f
5
6
9
22
5
5
23
5
25
2

Flute 1

29
ff
p
mf
f
31
32
p
ff
5
p
34
mf
35
p
3
36
mf
fff
37
7
3
mf scherzando
5
46
6
5
5

Flute 1

48
p cresc. 3
3
3
49
5
f
ff
3
rall..
A tempo
55
f
5
57
3
mf
ff
59
mf
61
ff
9
3
p
62
5
5
3
mf
p
f
63
pp
f

Flute 1

Flute 2

MIXTURE

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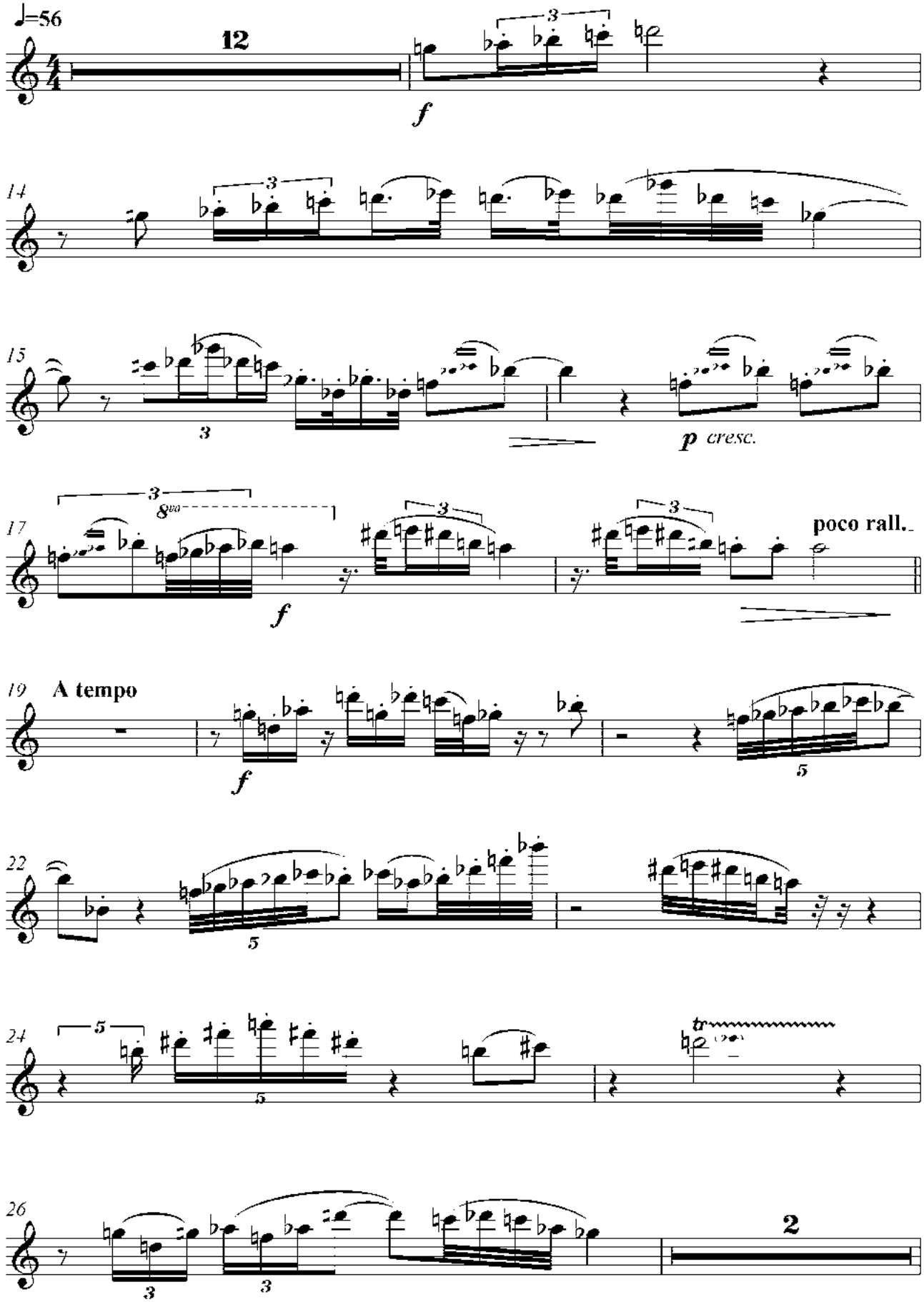
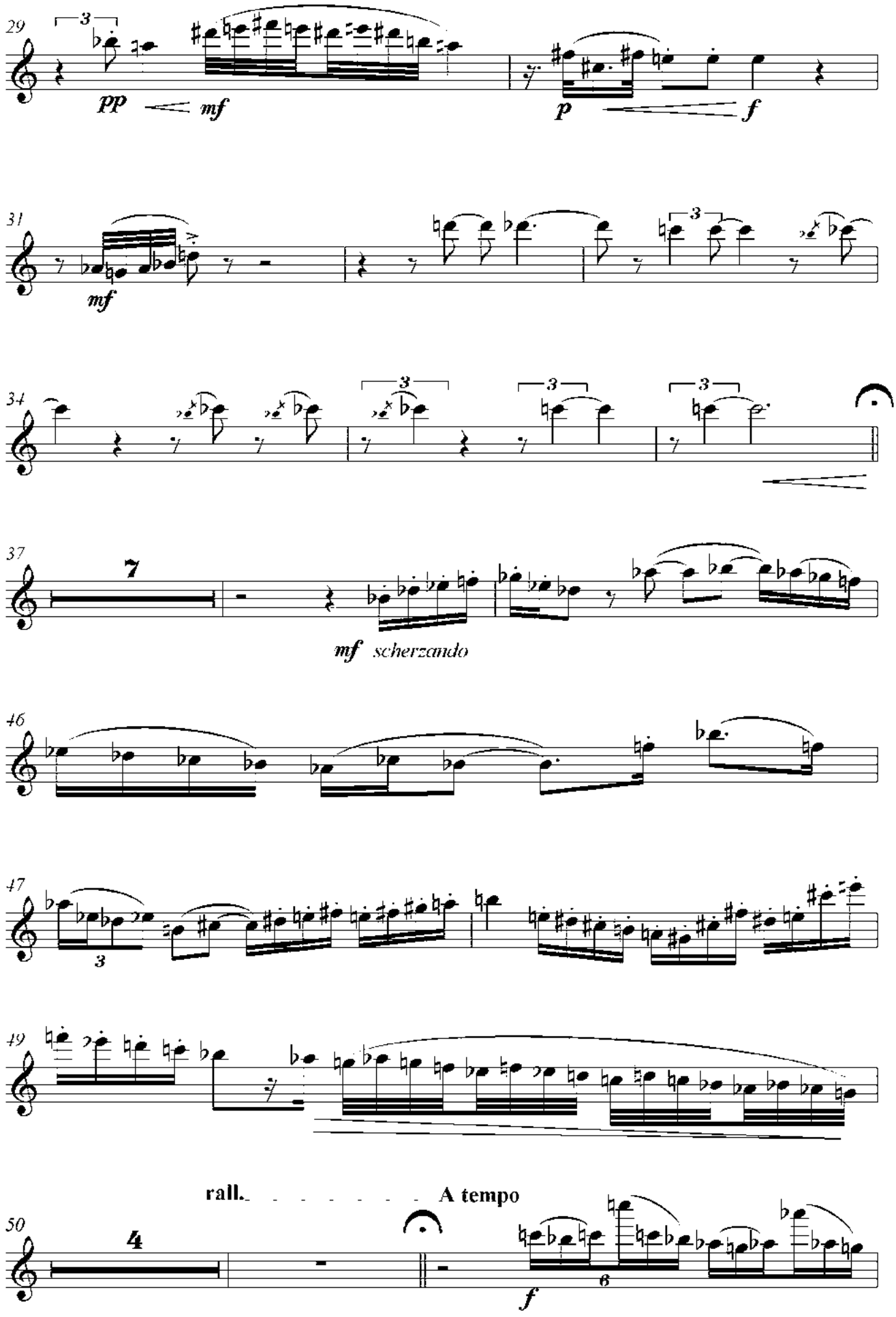
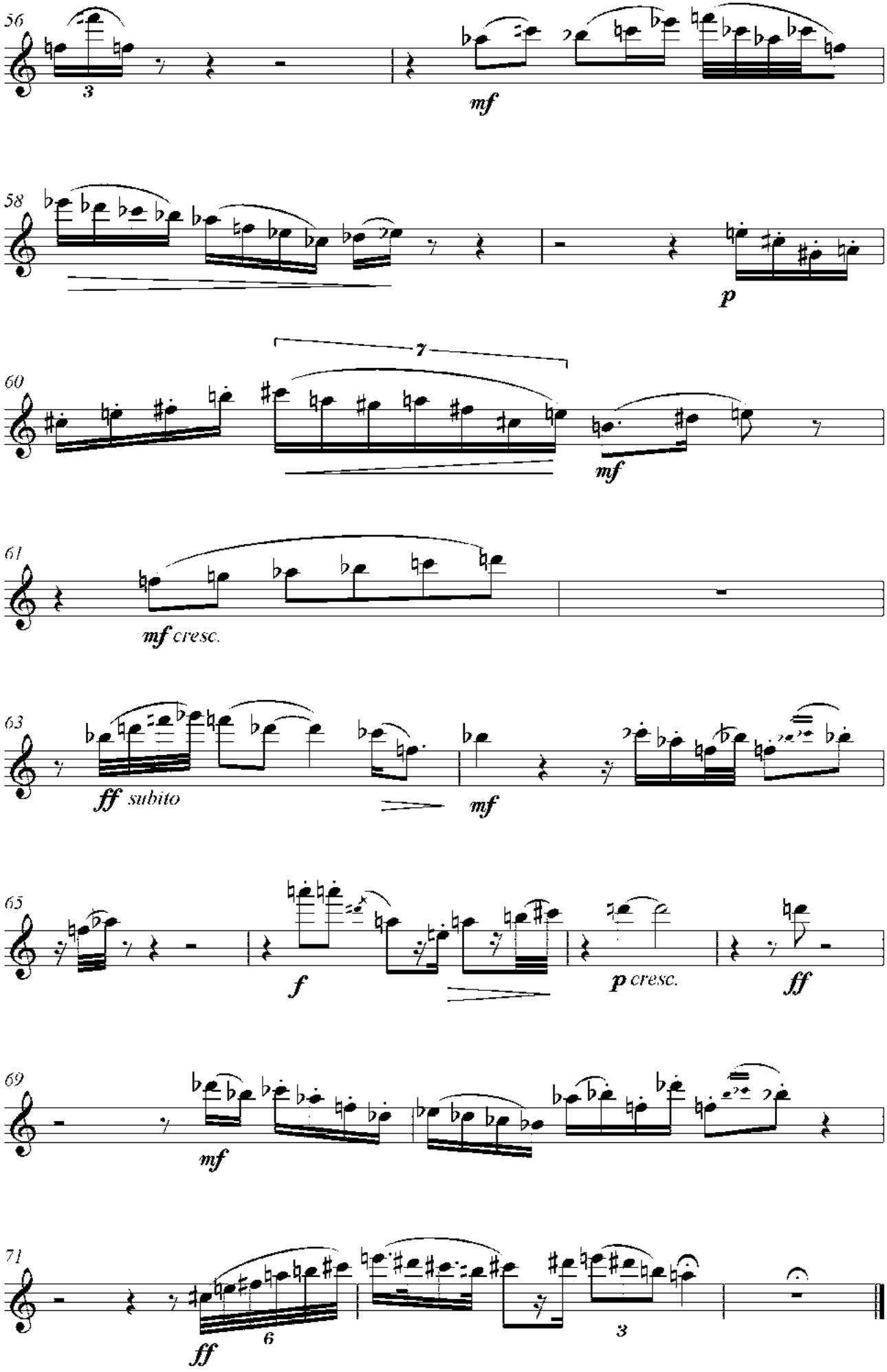
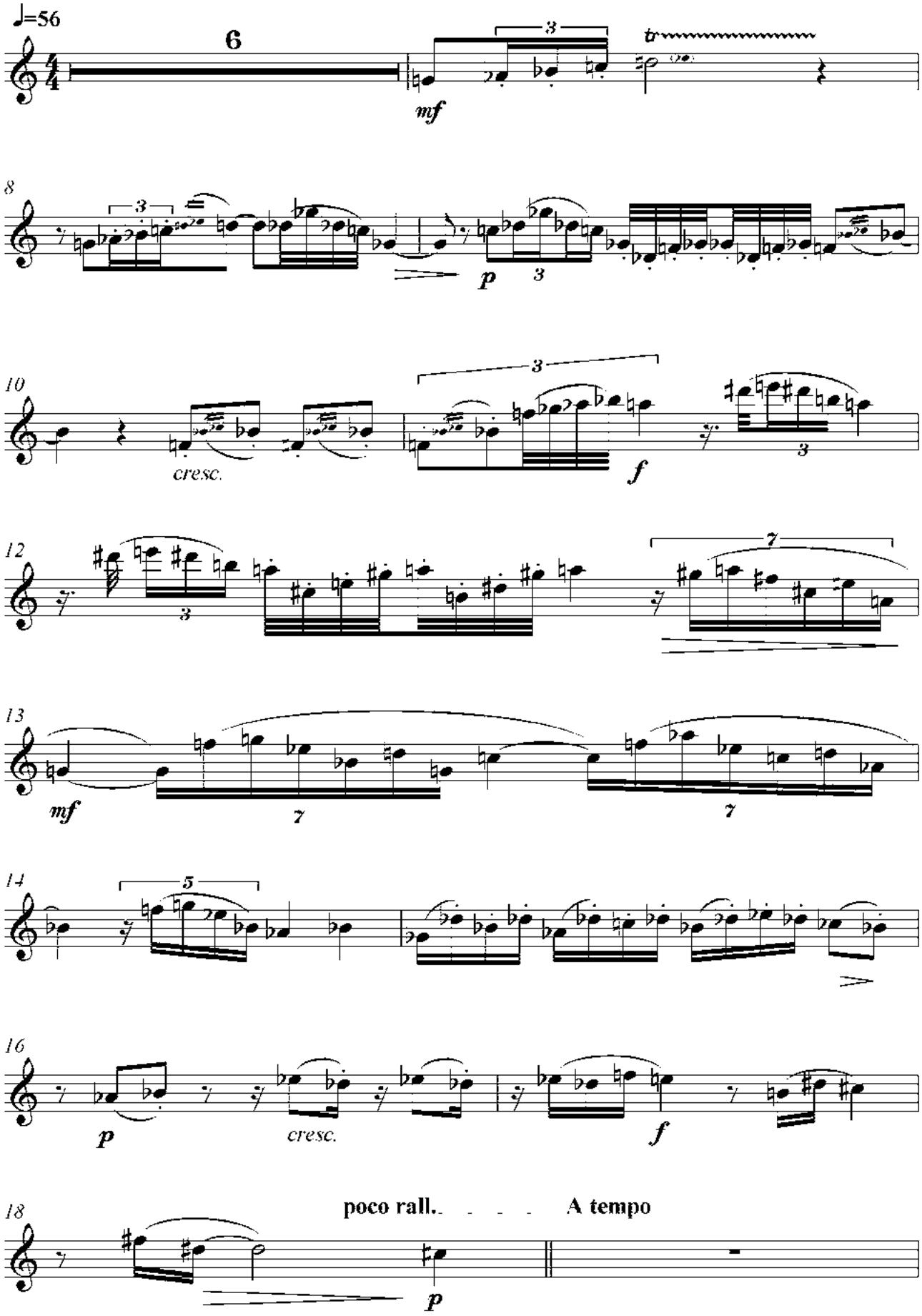
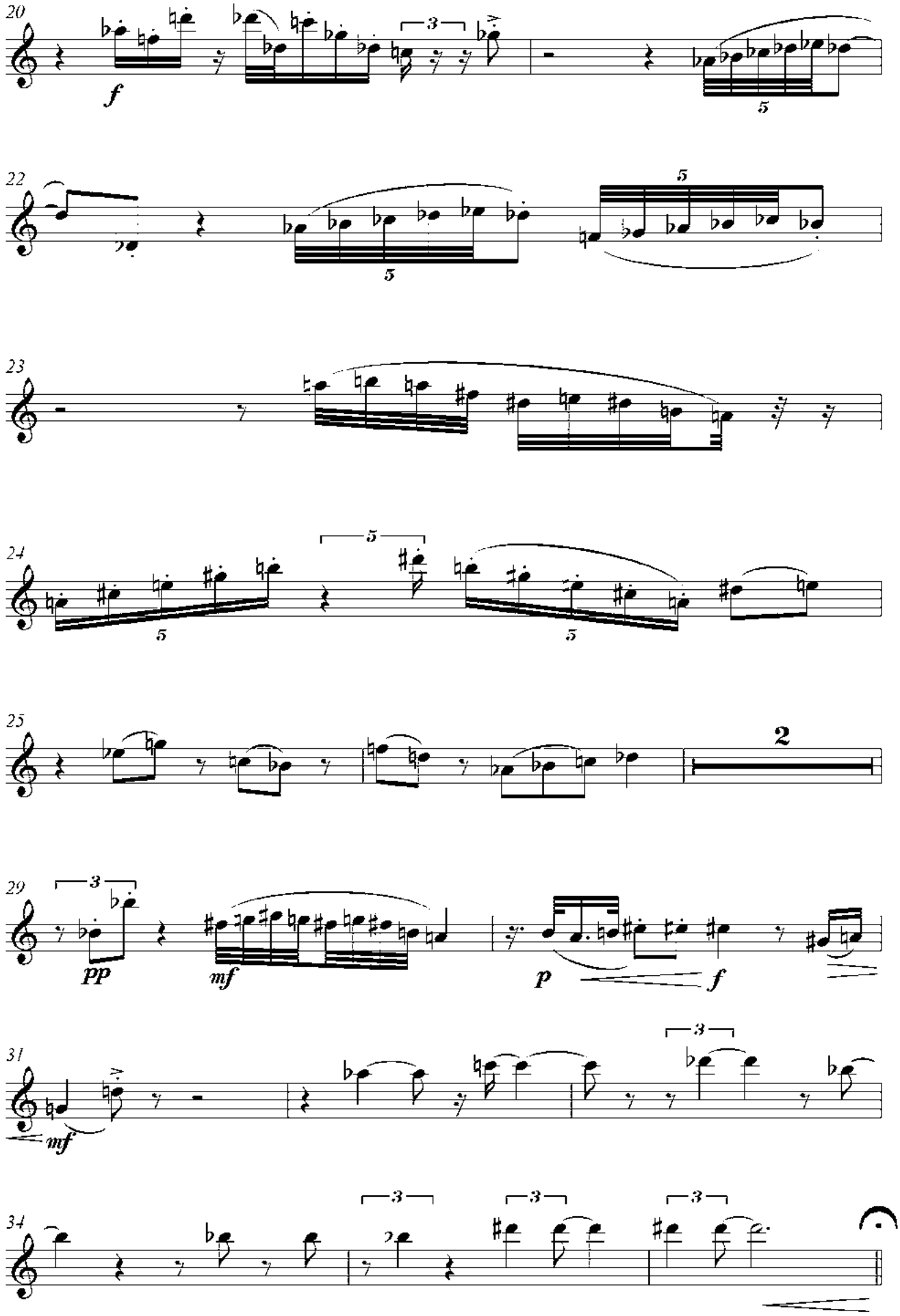
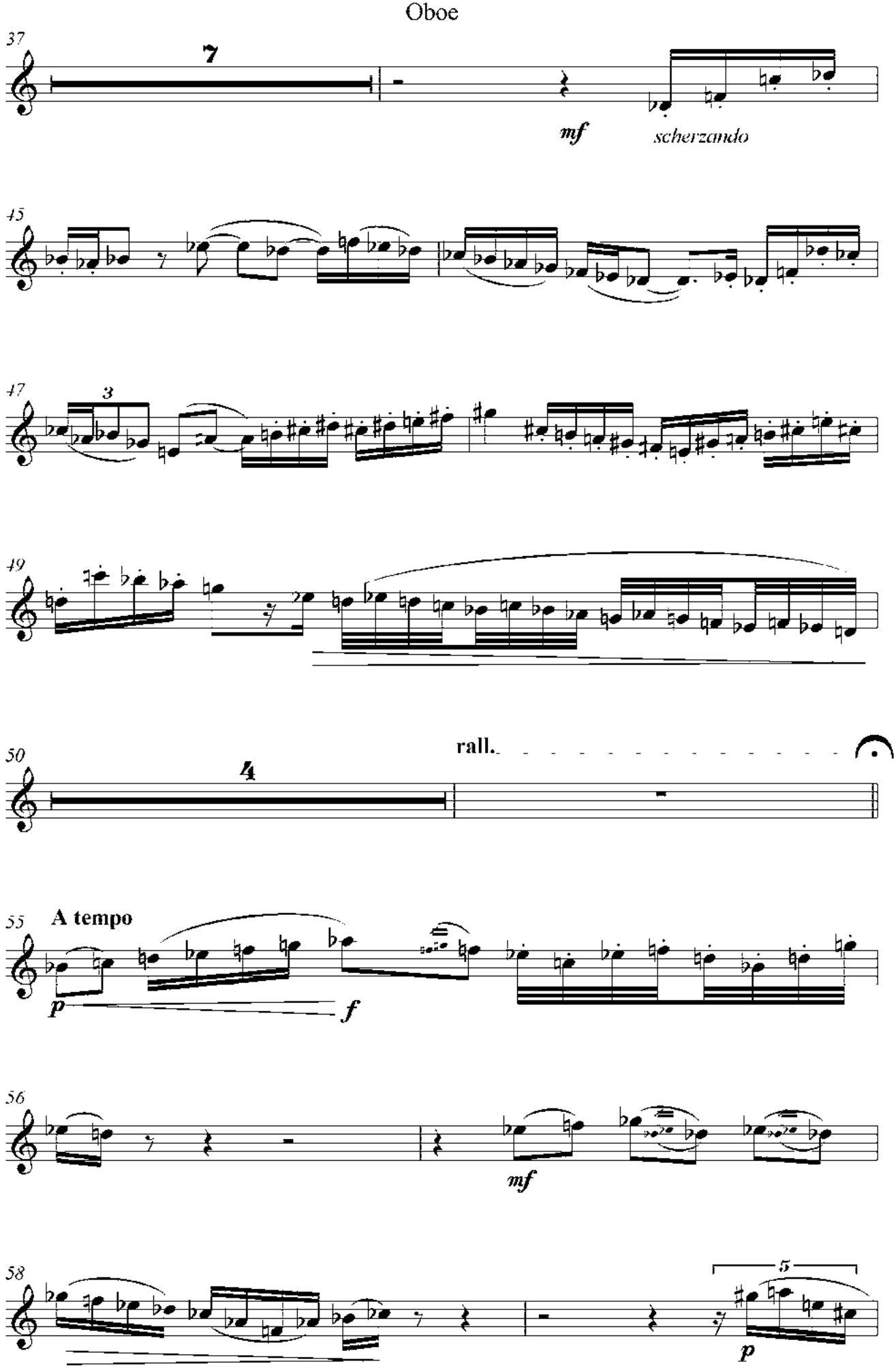
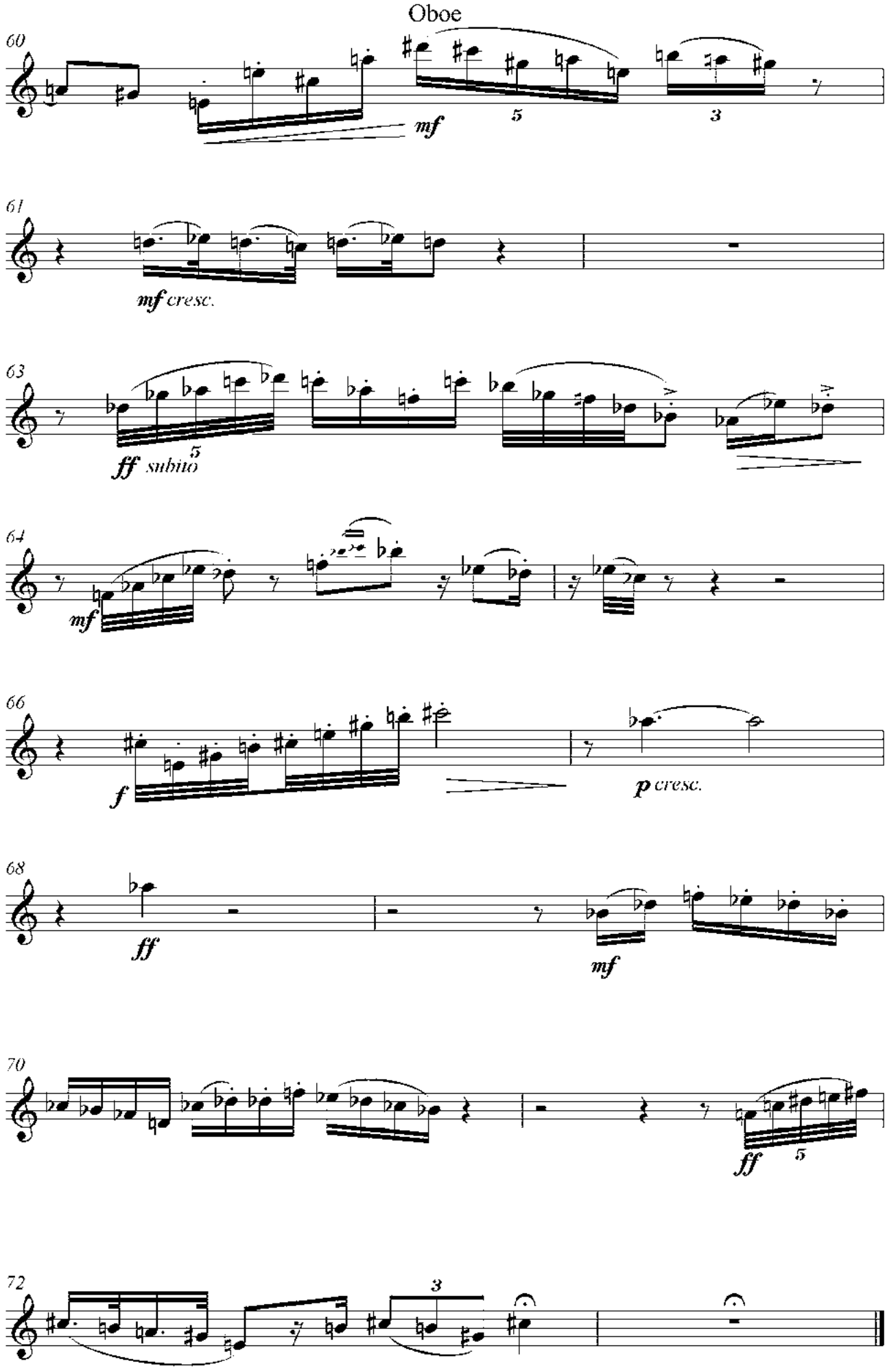

Flute 2

Flute 2

56
3
mf
58
p
60
7
mf
61
mf cresc.
63
ff subito
mf
65
f
p cresc.
ff
69
mf
71
ff
6
3

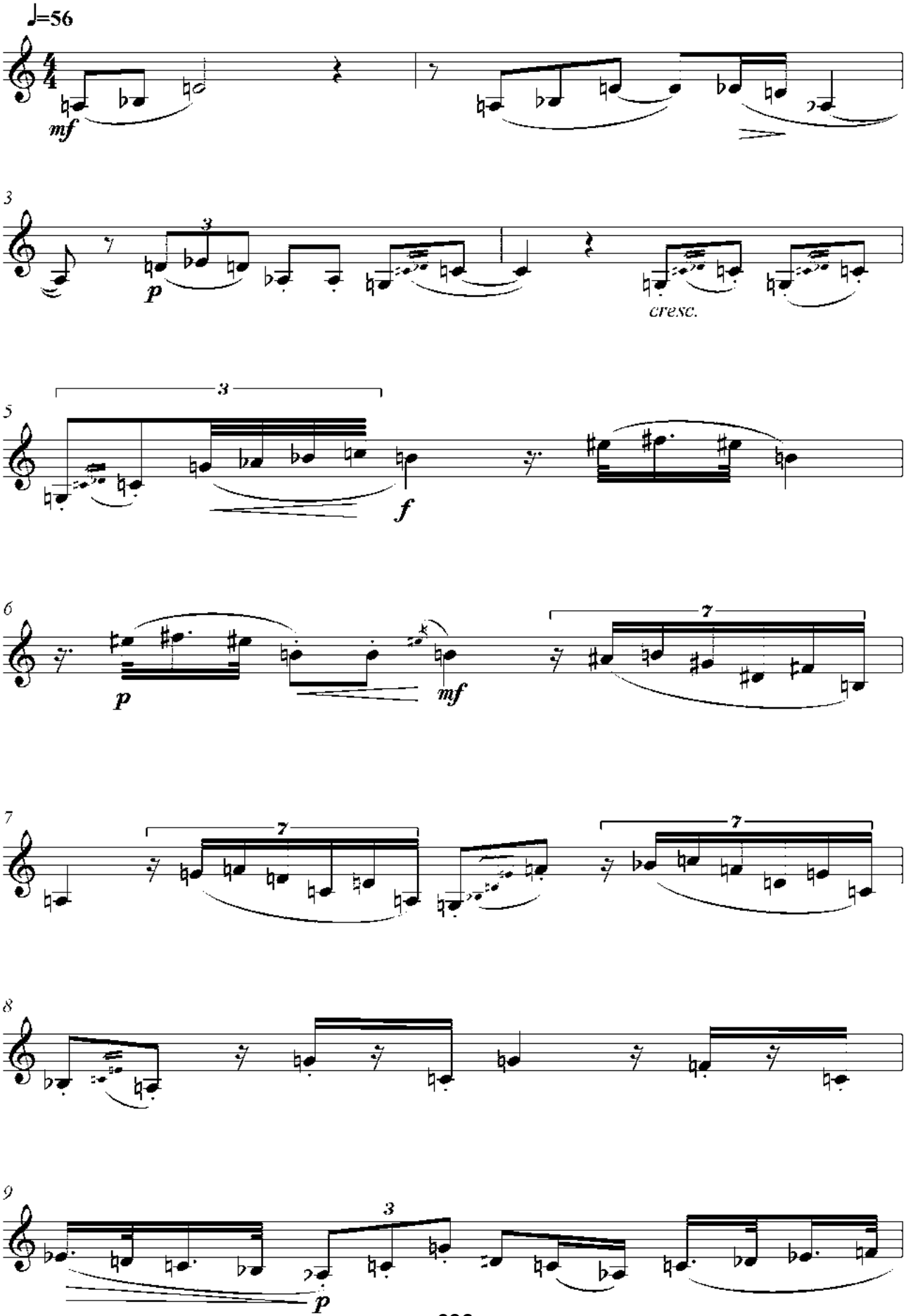
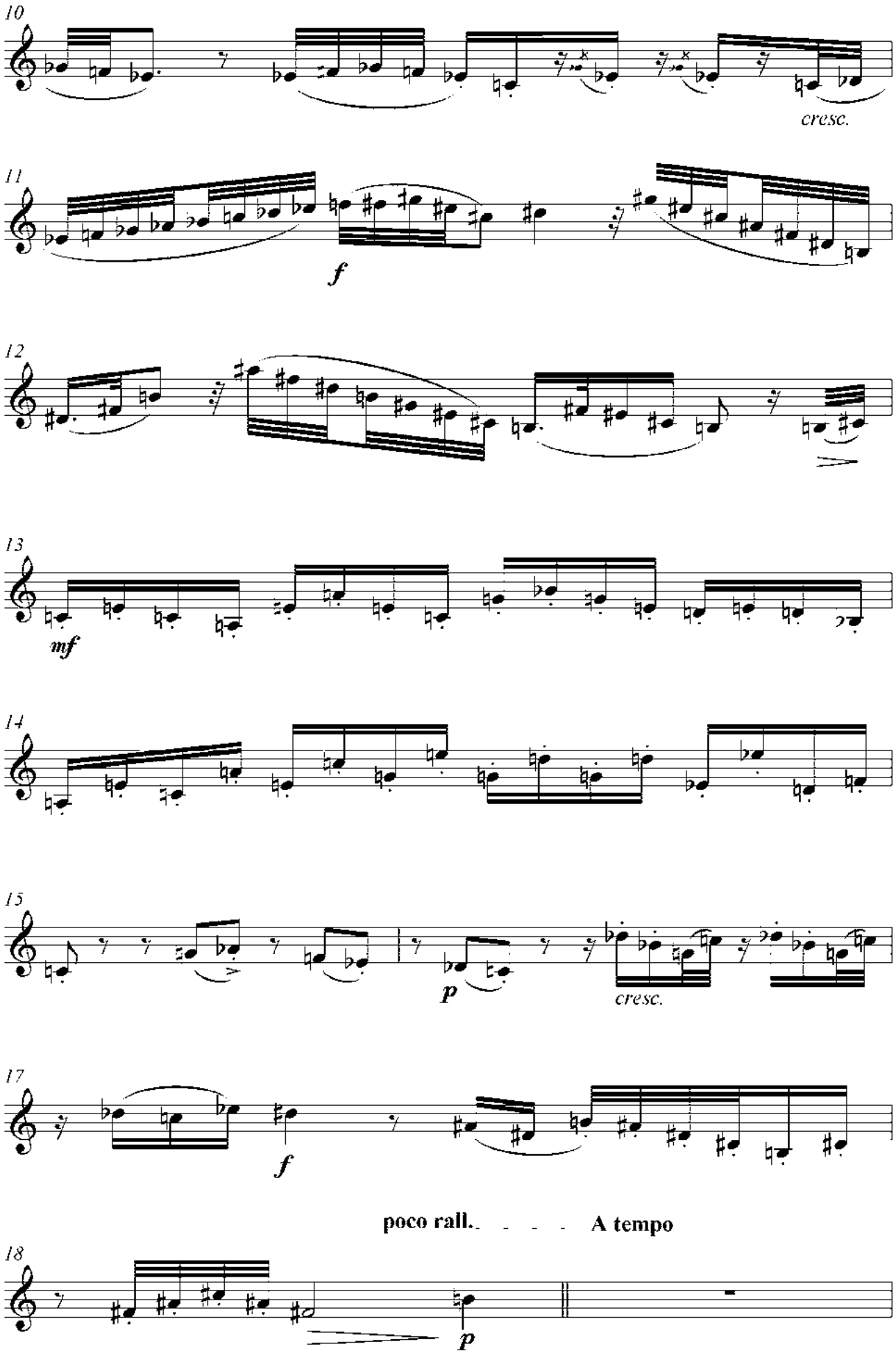
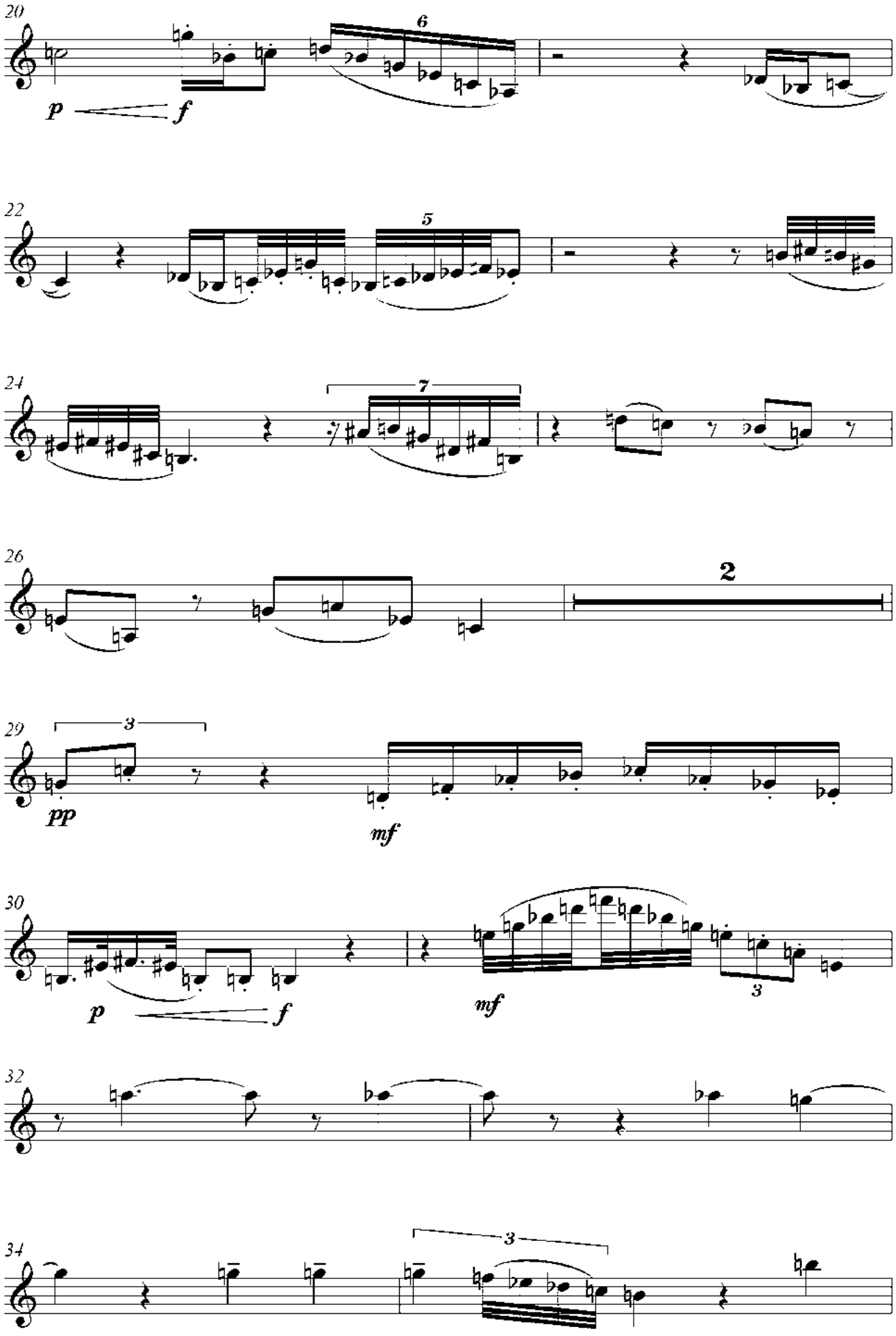
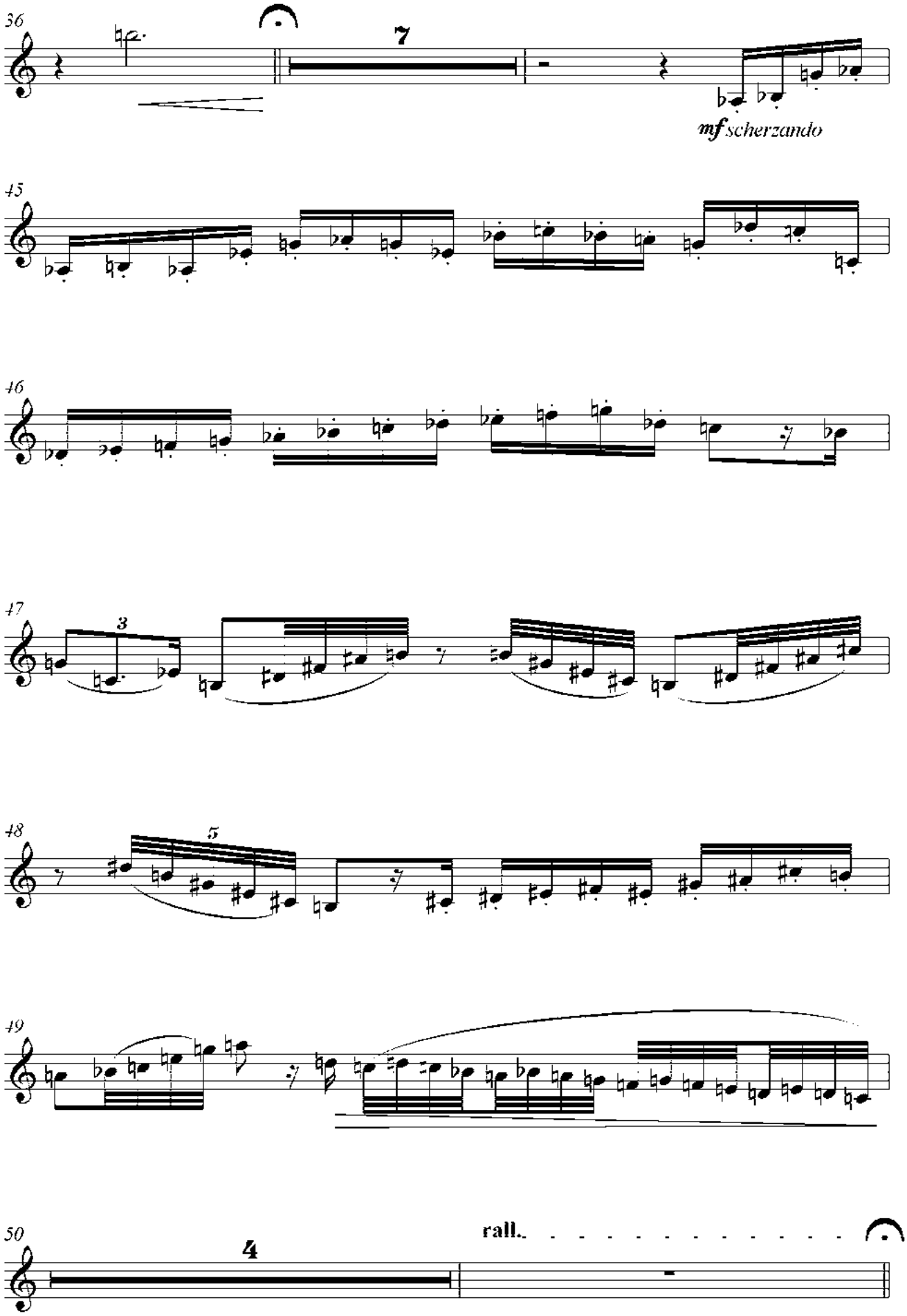
Oboe

MIXTURE

Paulo Raposo

Oboe

Oboe
37
7
mf
scherzando
45
47
3
49
50
4
rall.
55
A tempo
p
f
56
mf
58
5
p

Oboe
60
mf
5
3
61
mf cresc.
63
ff subito
5
64
mf
66
f
p cresc.
68
ff
mf
70
ff
5
72
3

Clarinet in B♭

MIXTURE

Paulo Raposo

Clarinet in B♭

Clarinet in B♭

Clarinet in B♭

Clarinet in B♭

A tempo

55

p *f*

57

mf

58

5

p

60

mf

61

mf cresc.

62

63

6

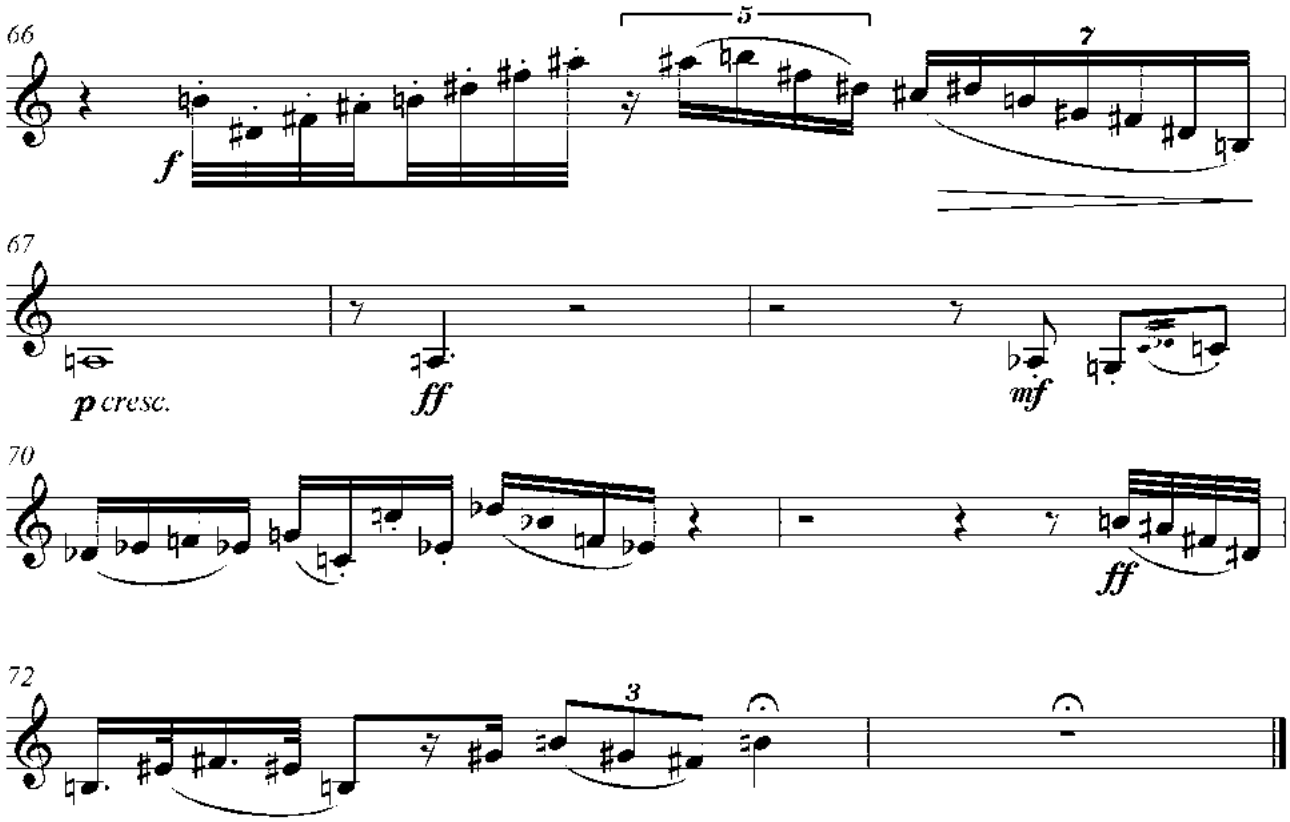
5

ff subito 6

64

mf

Clarinet in B♭



Piano

MIXTURE

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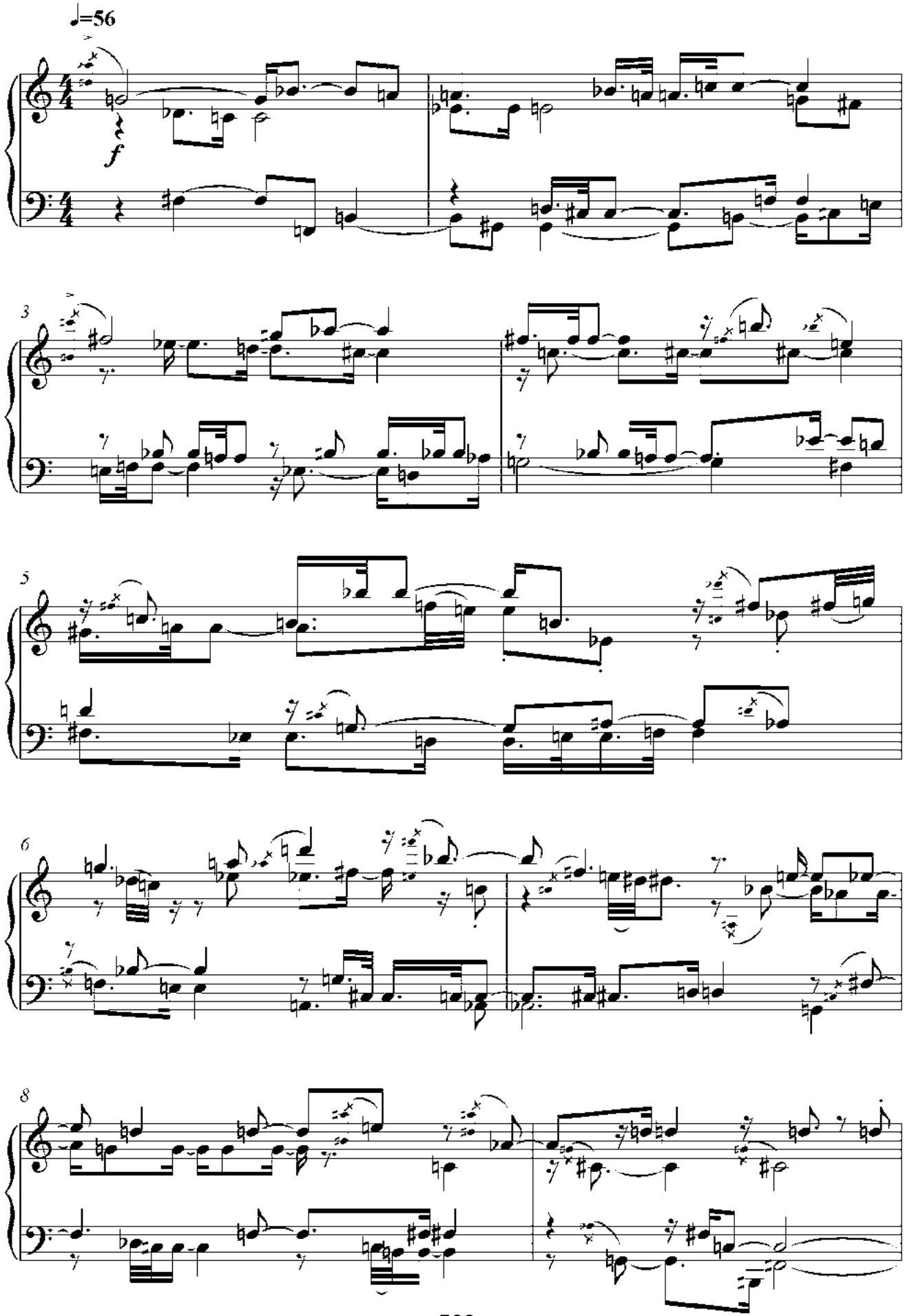
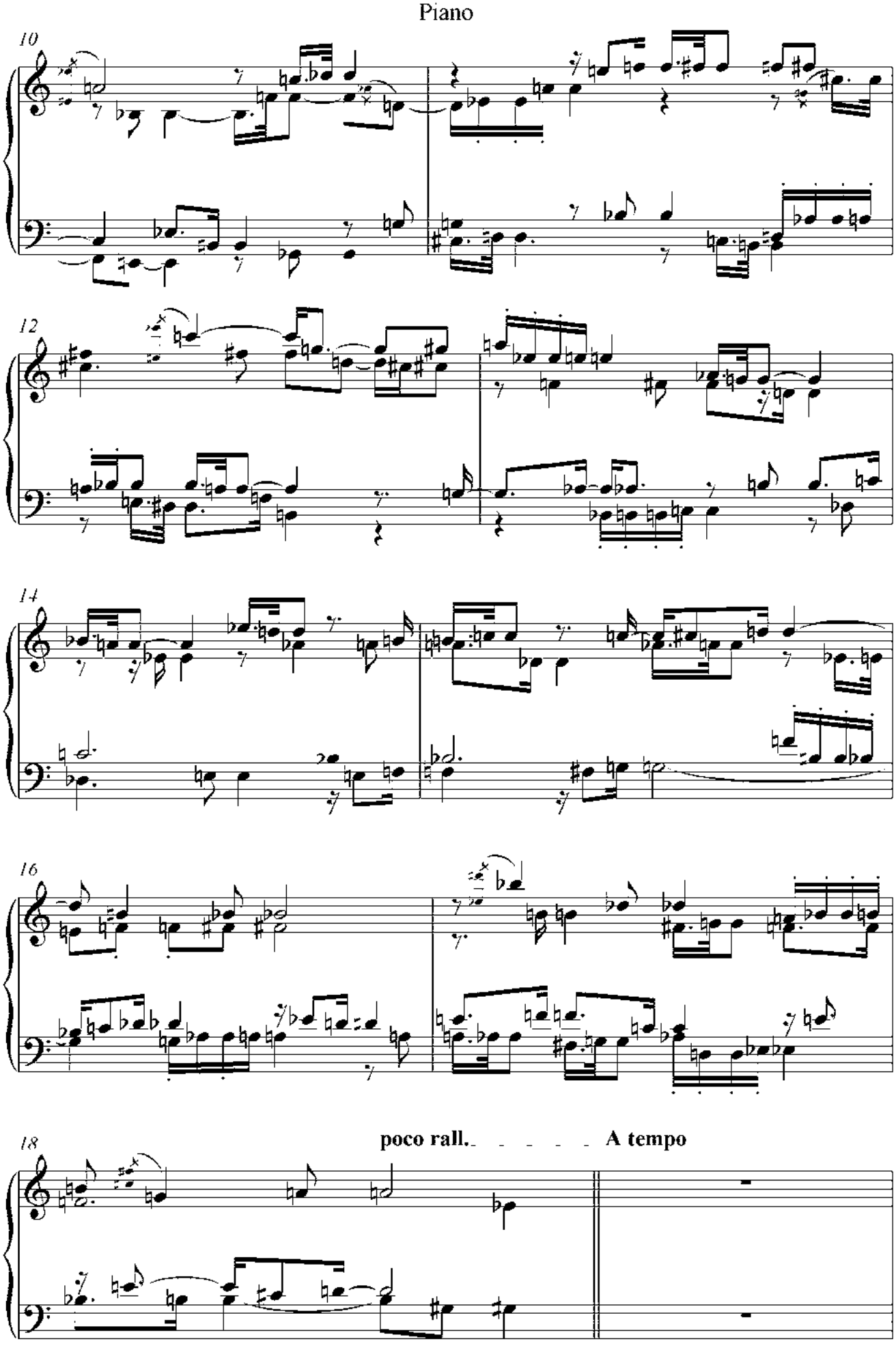
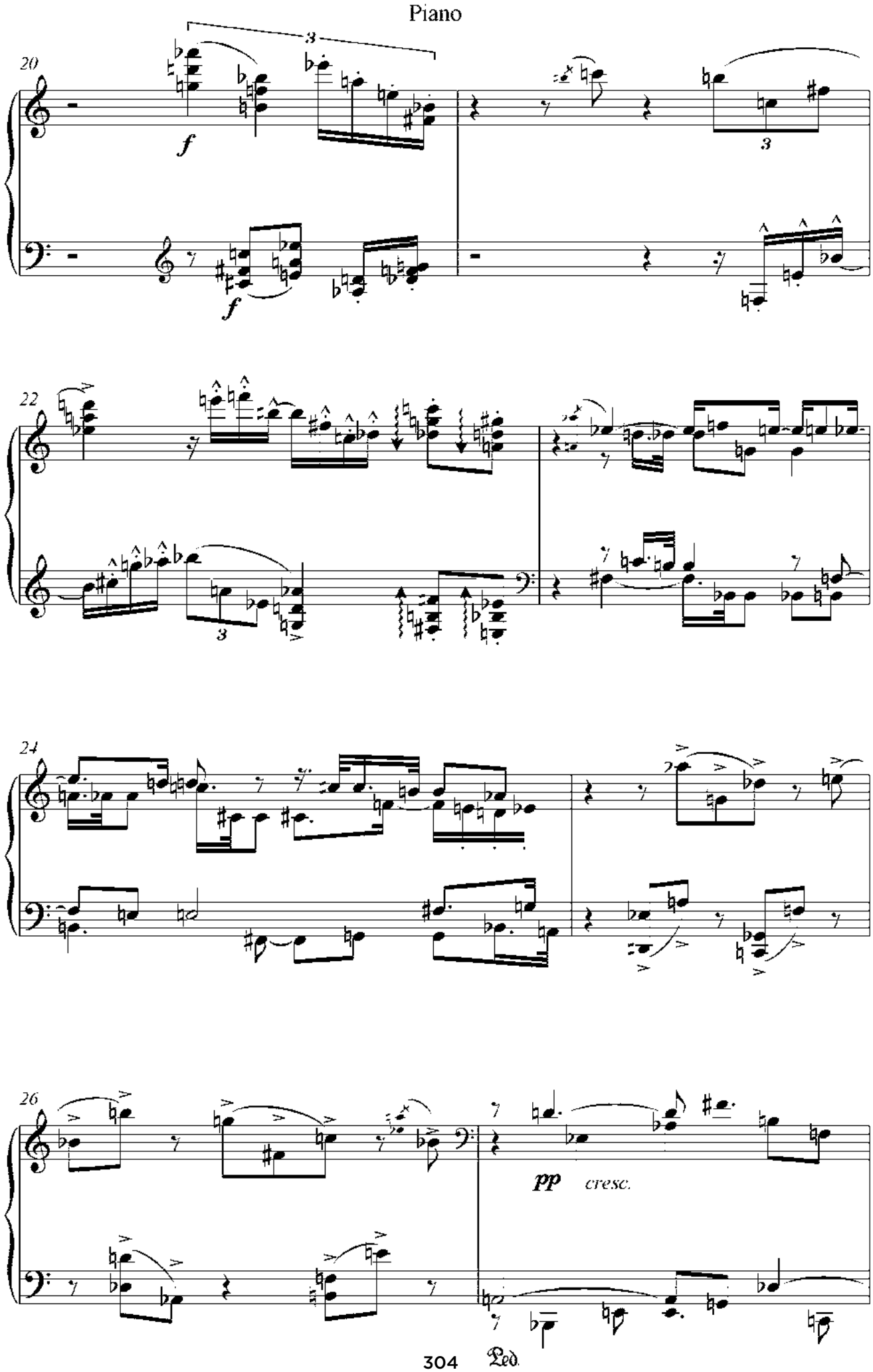
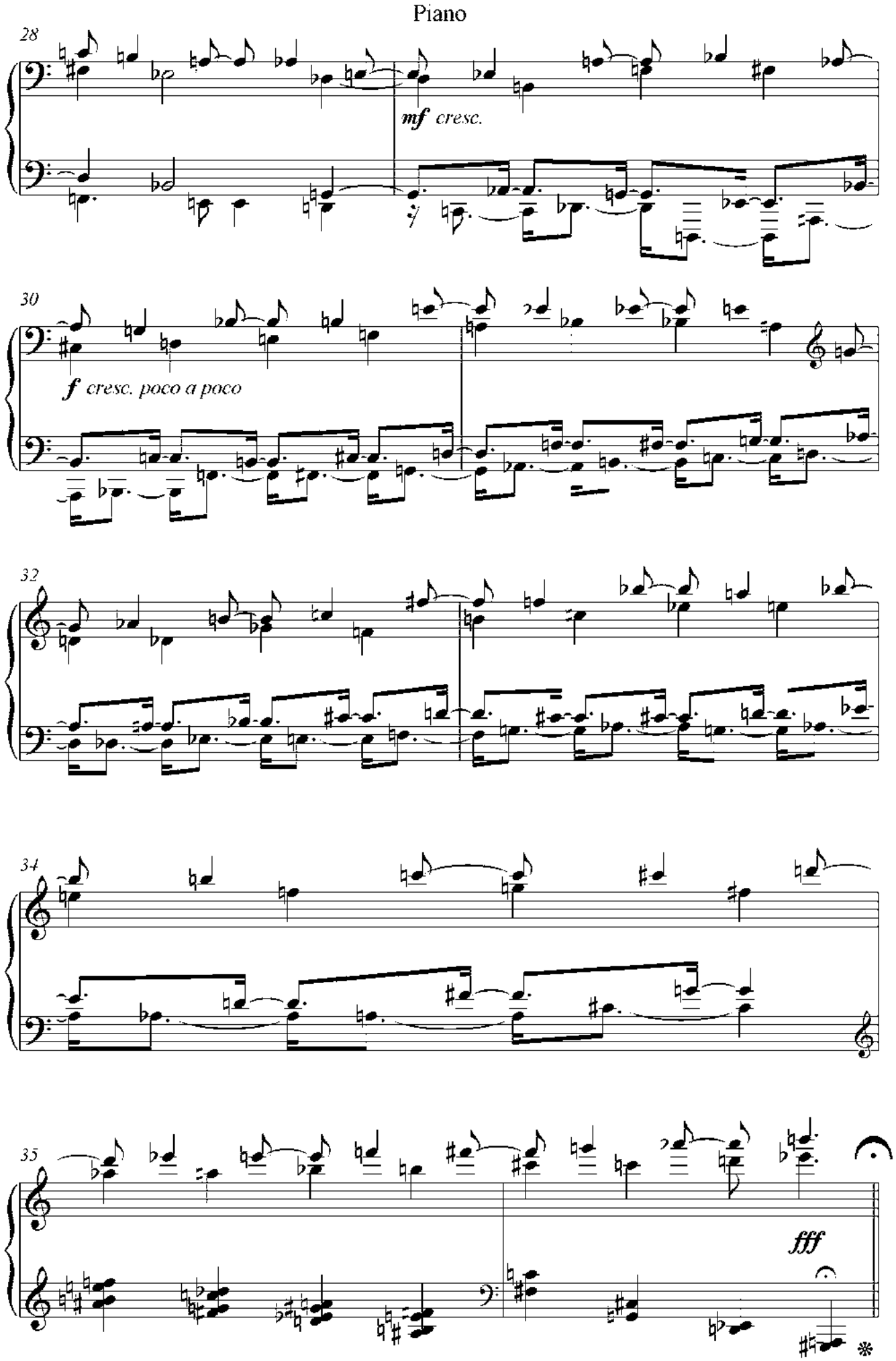
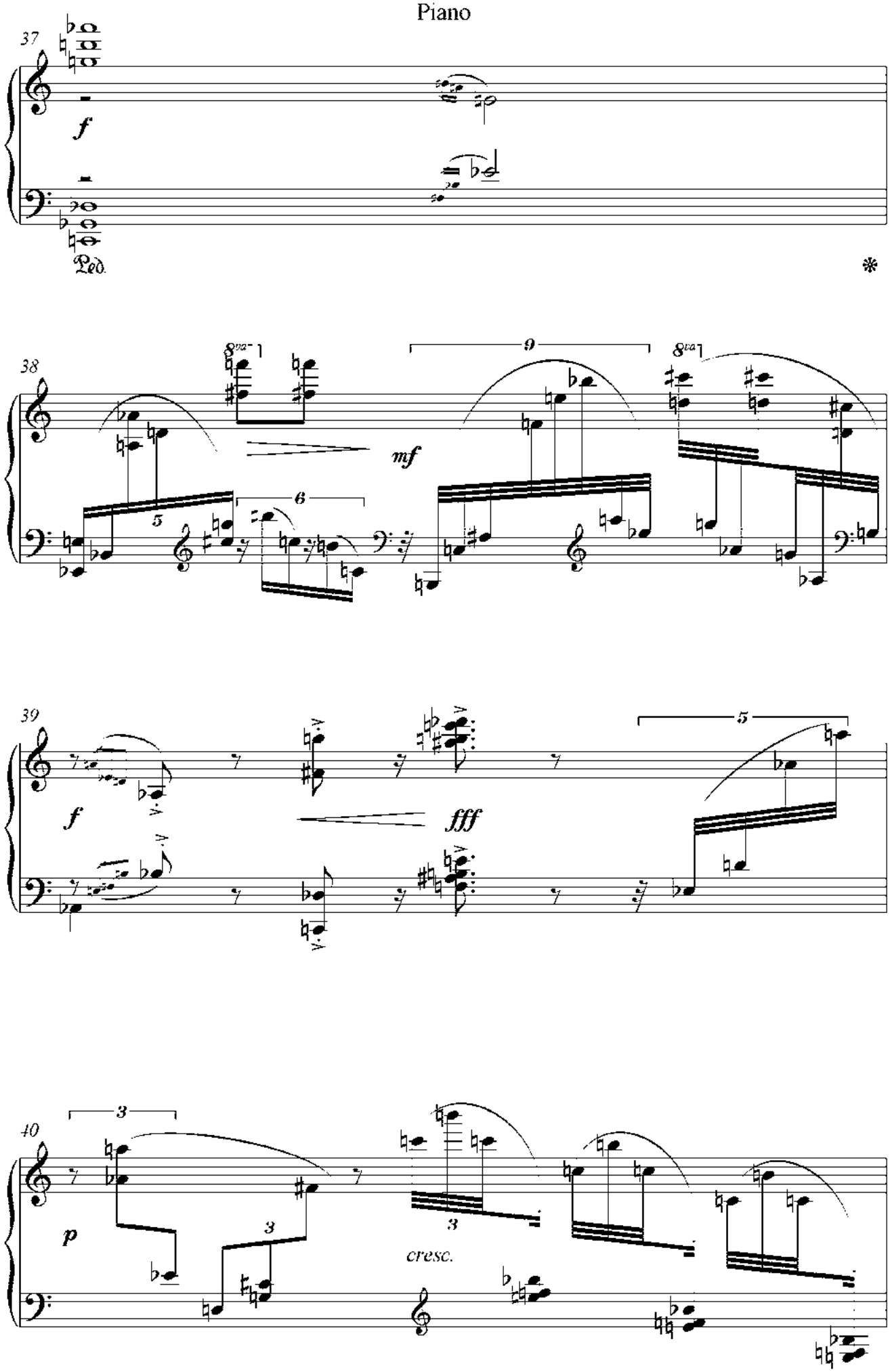
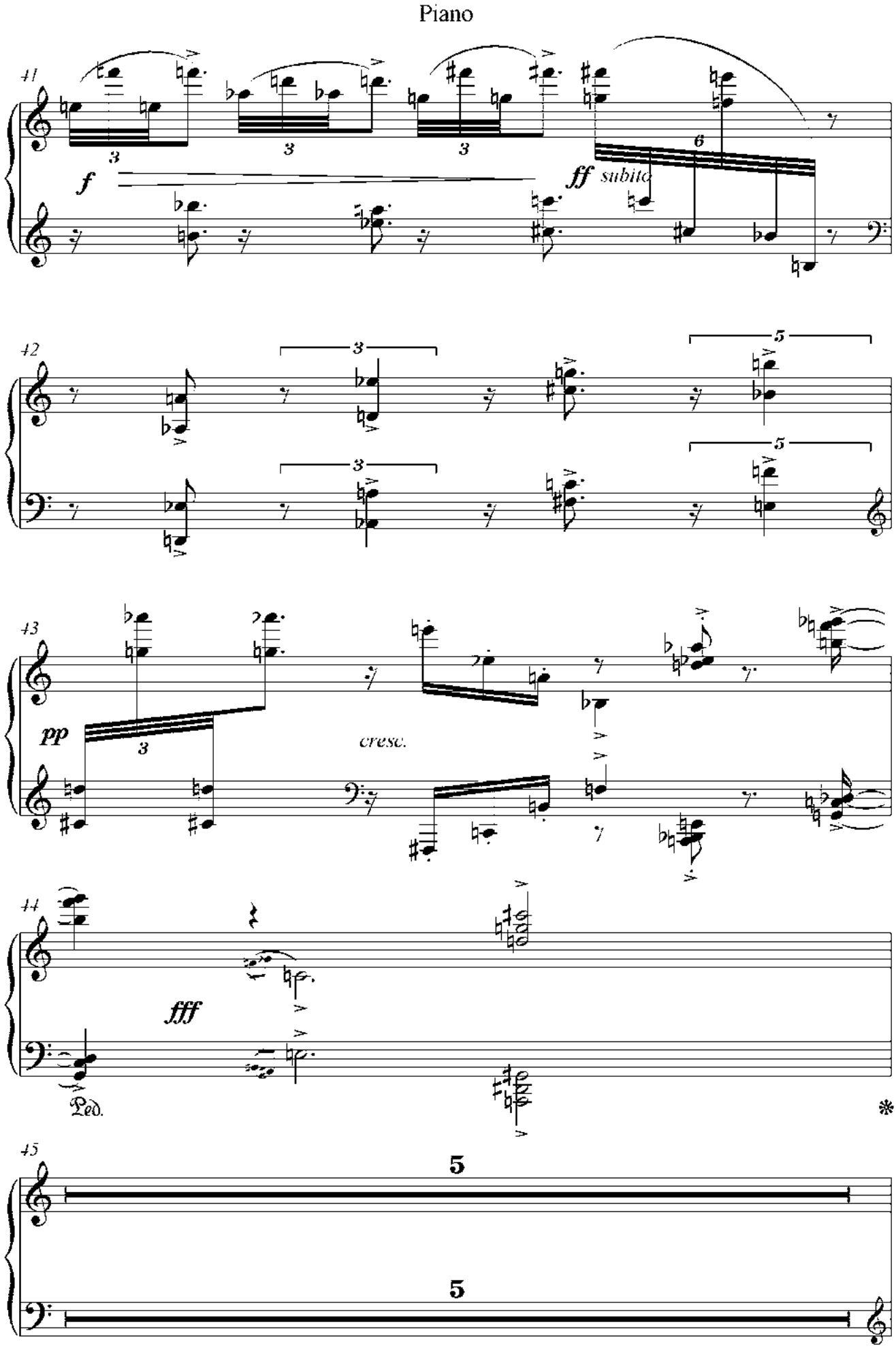
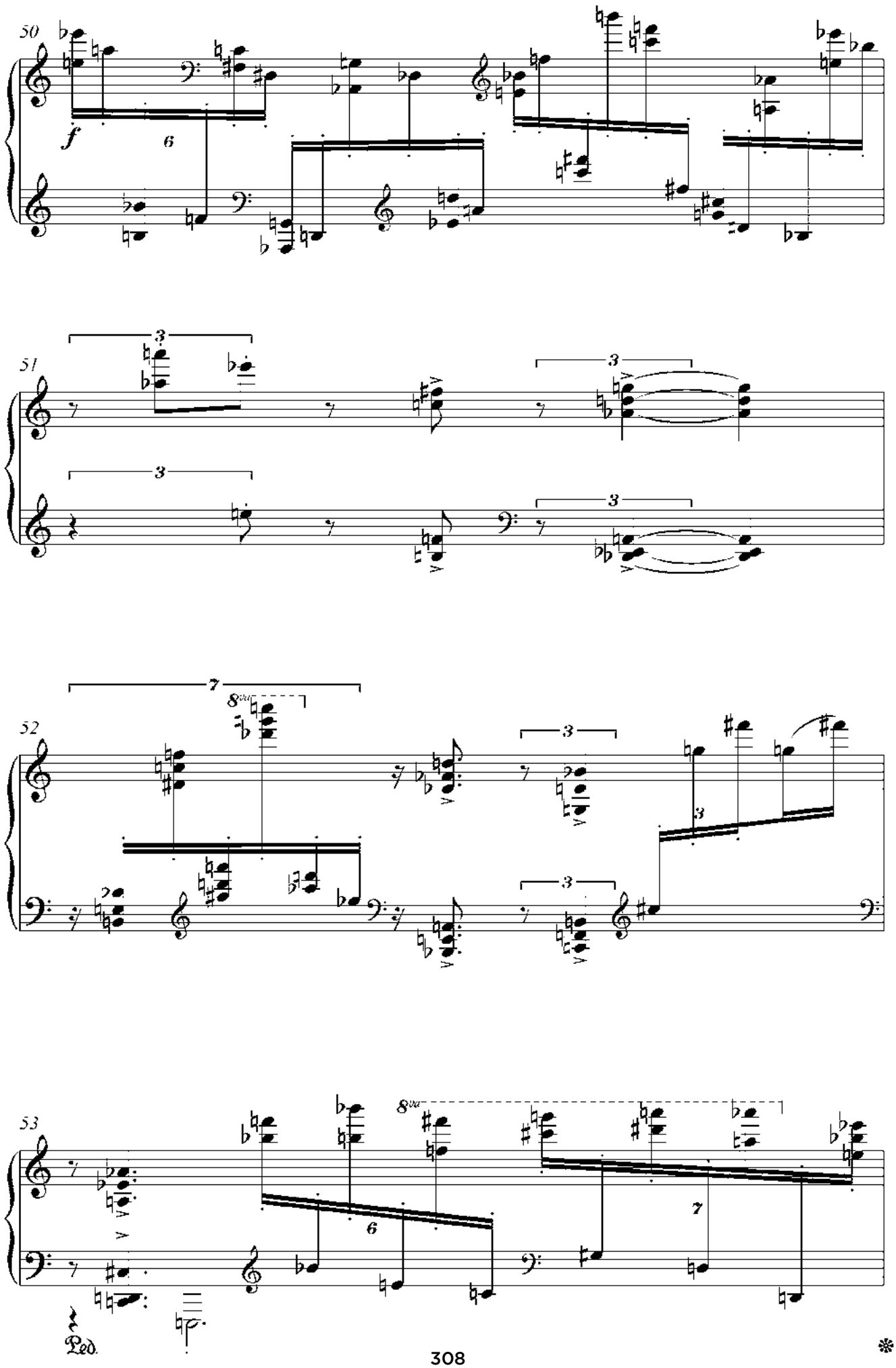
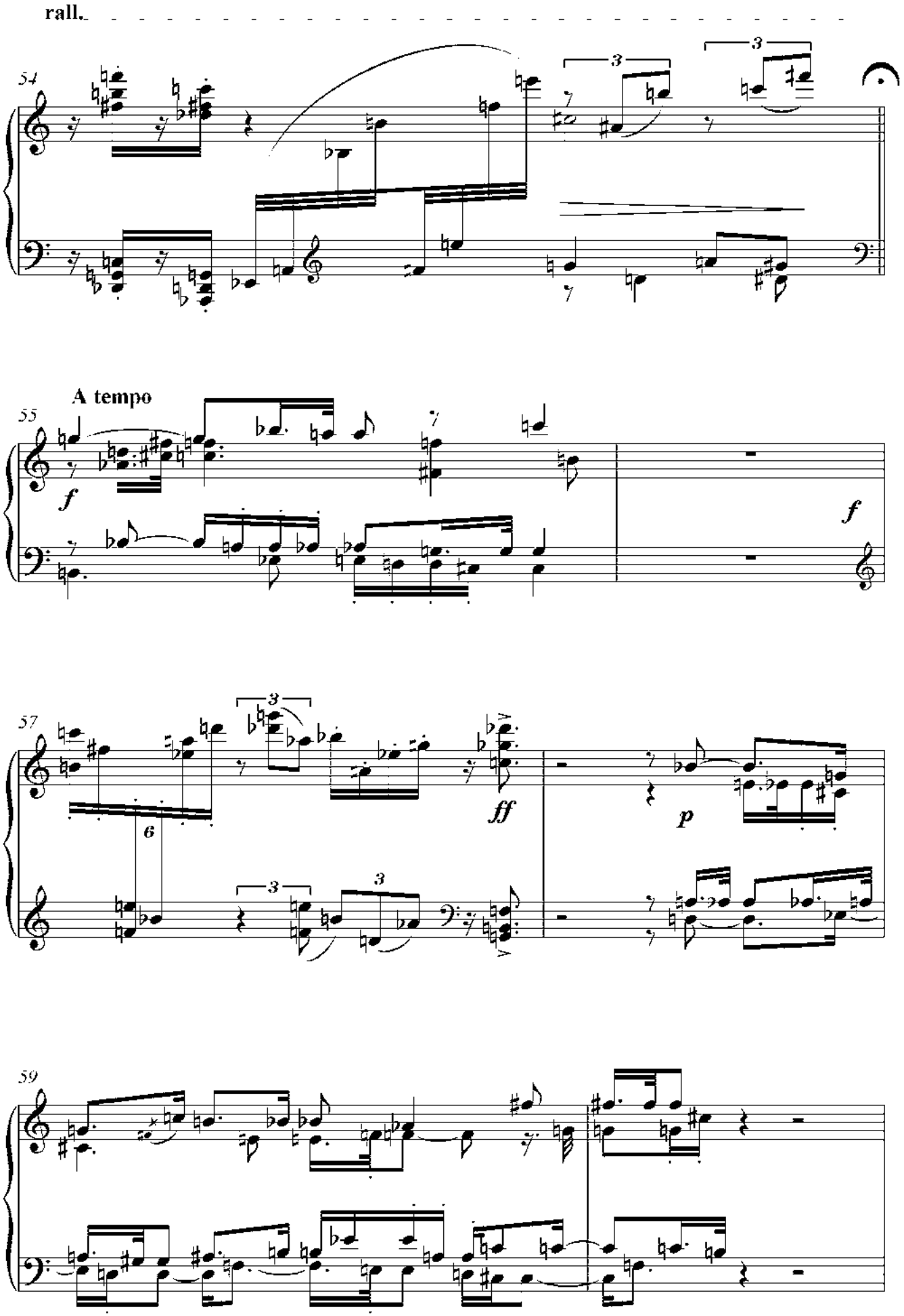
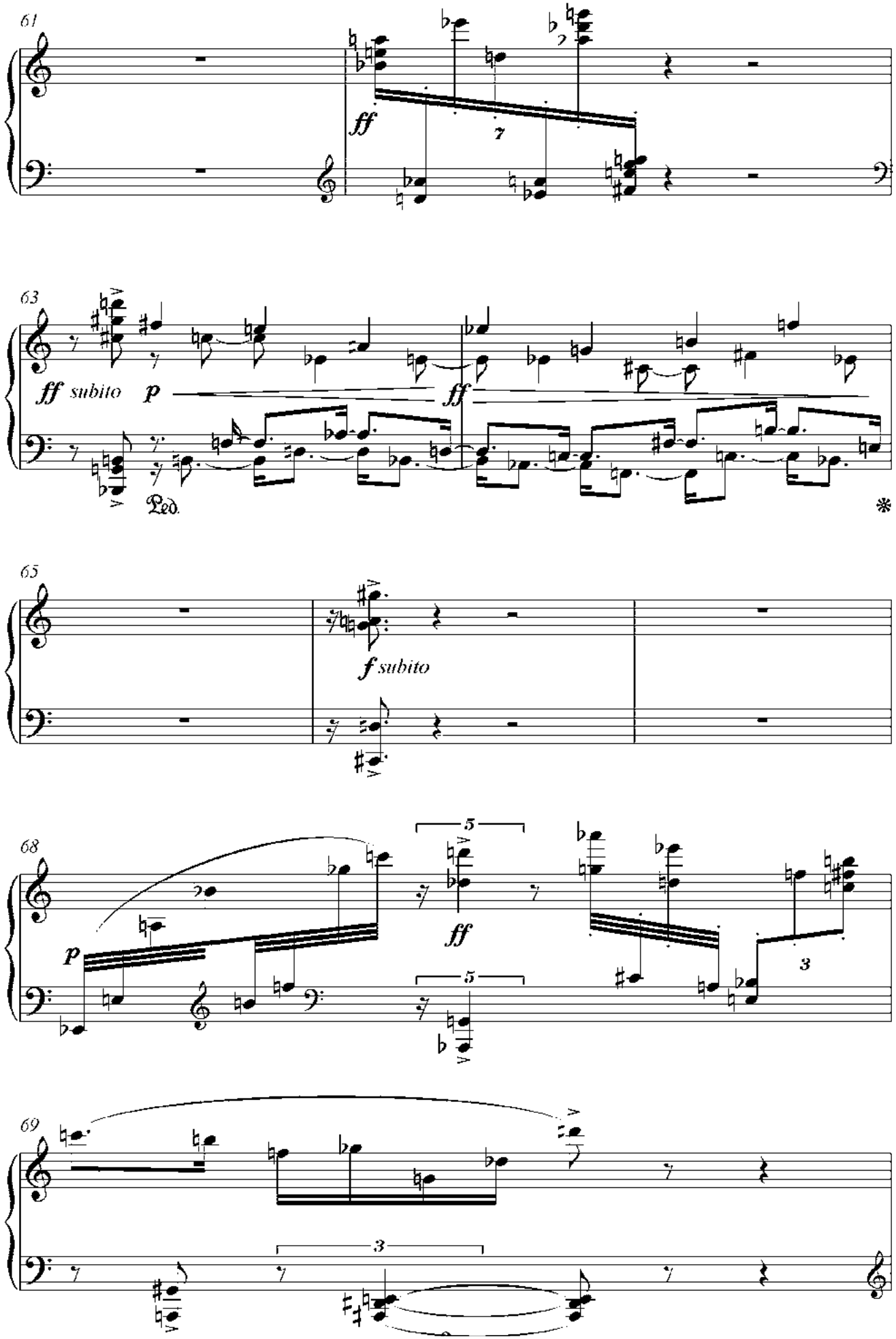
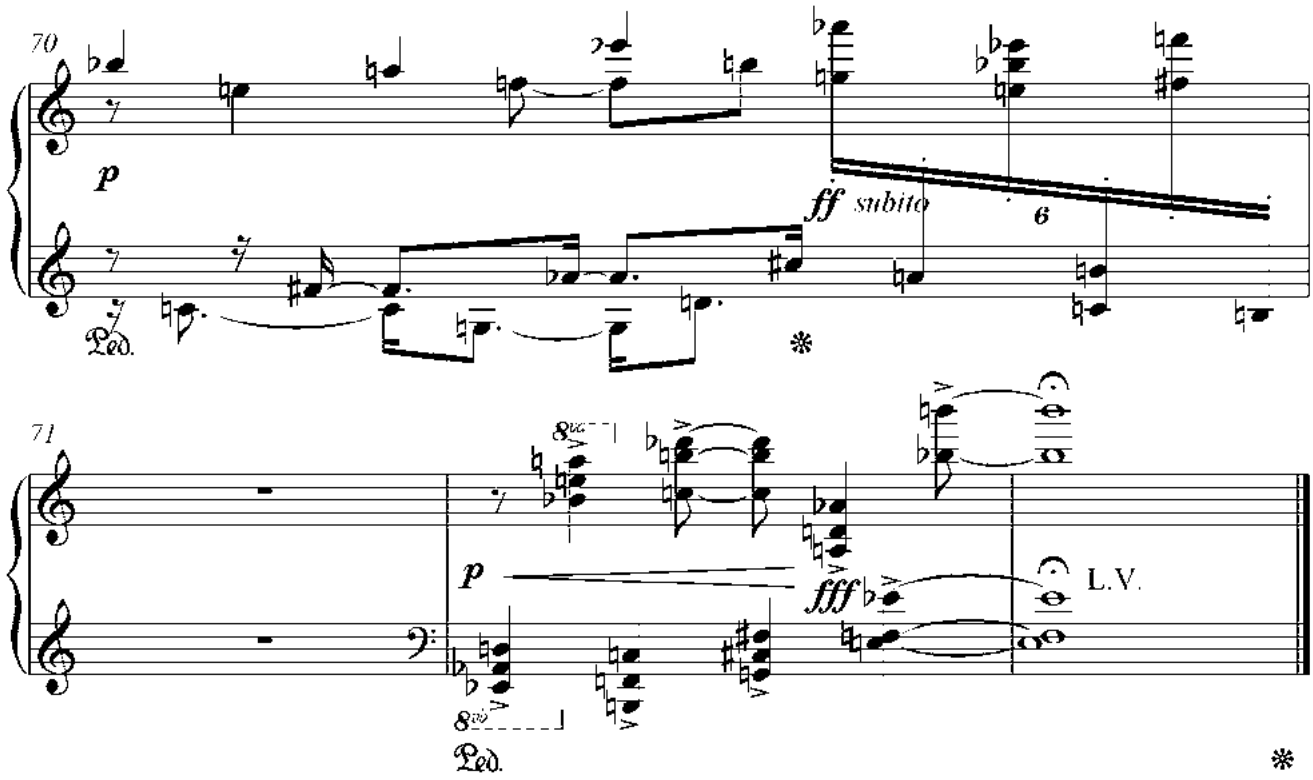

Piano

Piano
20
f
3
22
24
26
pp
cresc.
Ped.

Piano
28
mf cresc.
30
f cresc. poco a poco
32
34
35
fff

Piano



Piano
41
f
ff subito
42
43
pp
cresc.
44
fff
Ped.
*
45

Piano

Piano

Piano

Piano

Violin

MIXTURE

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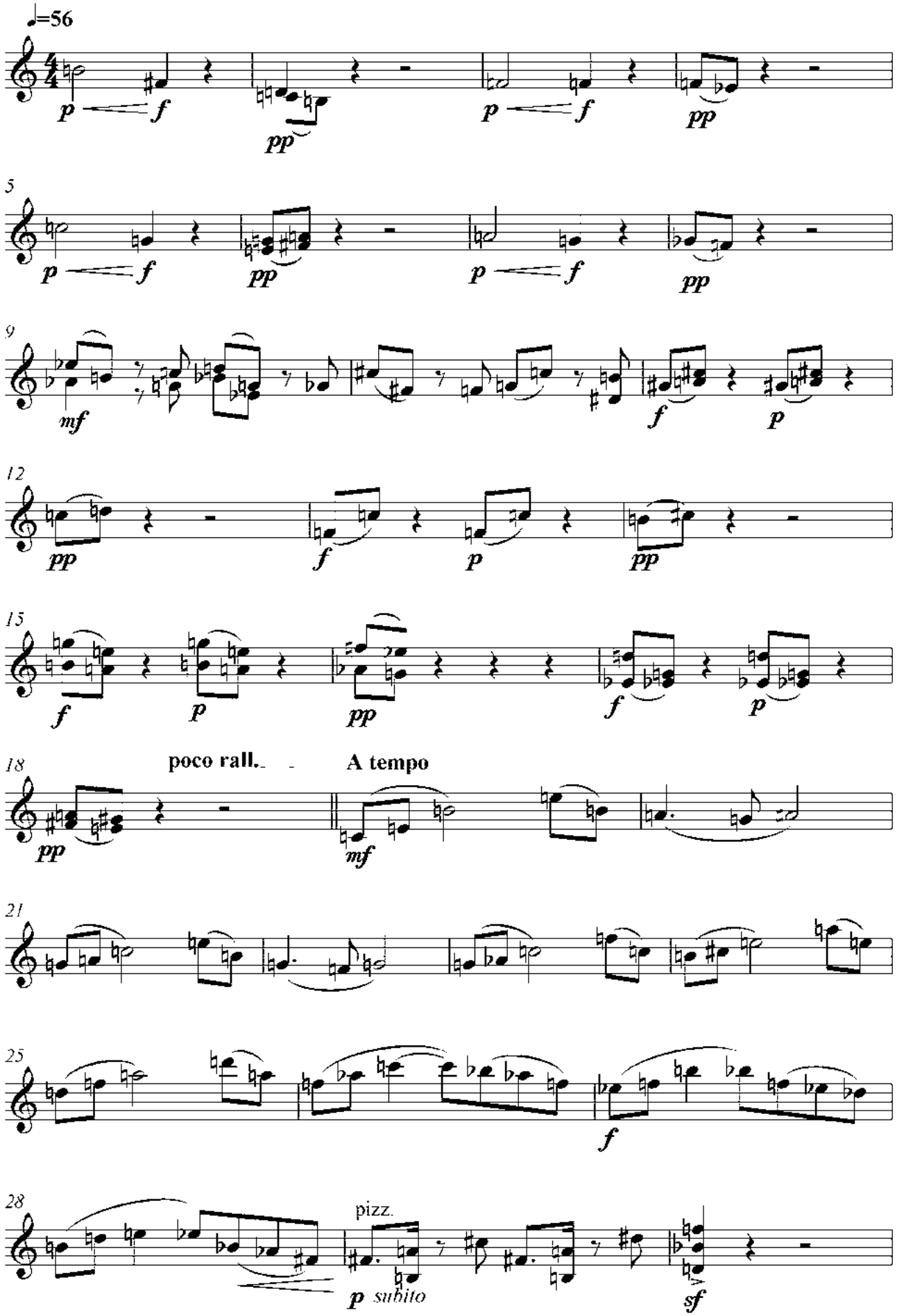
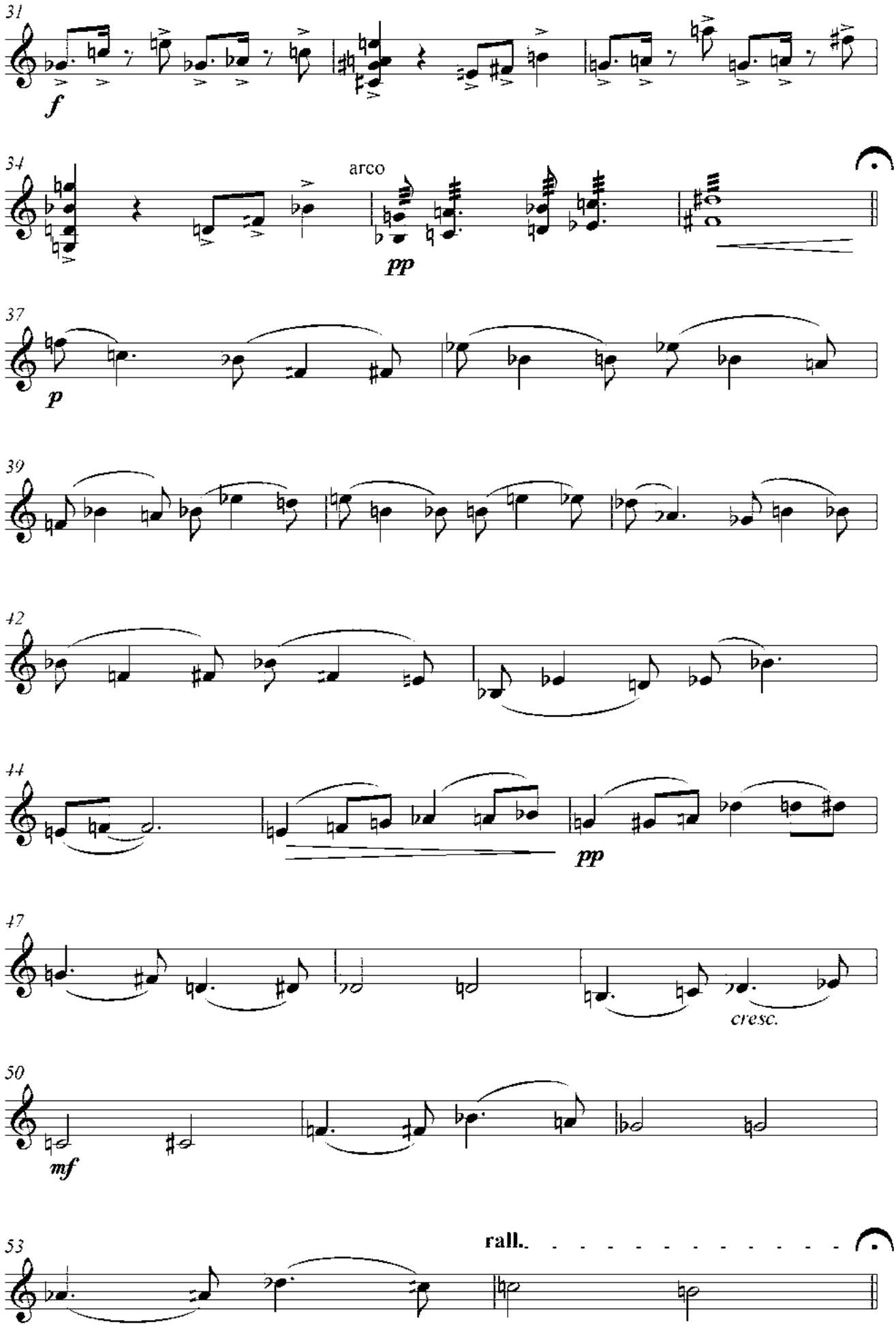
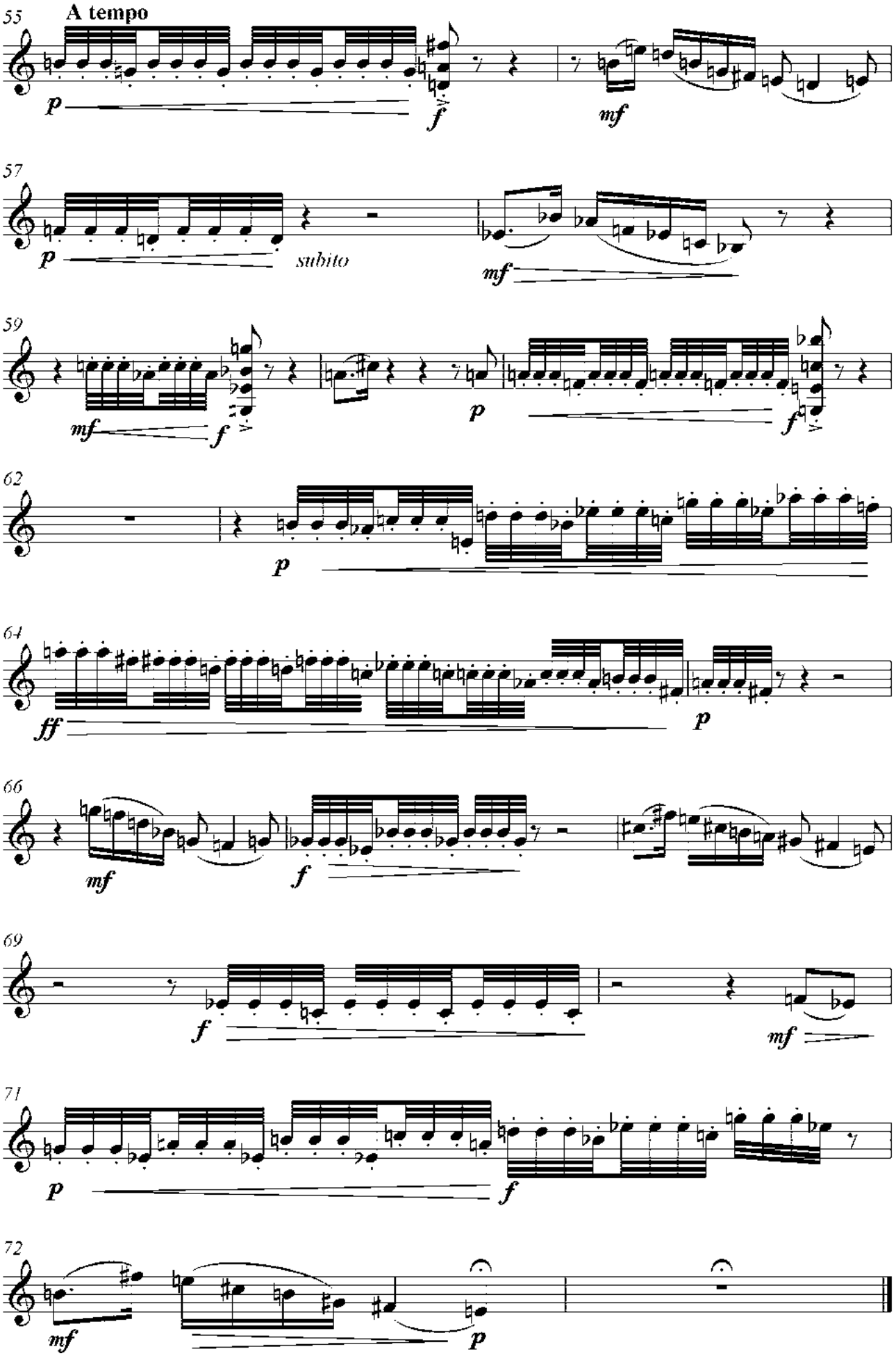
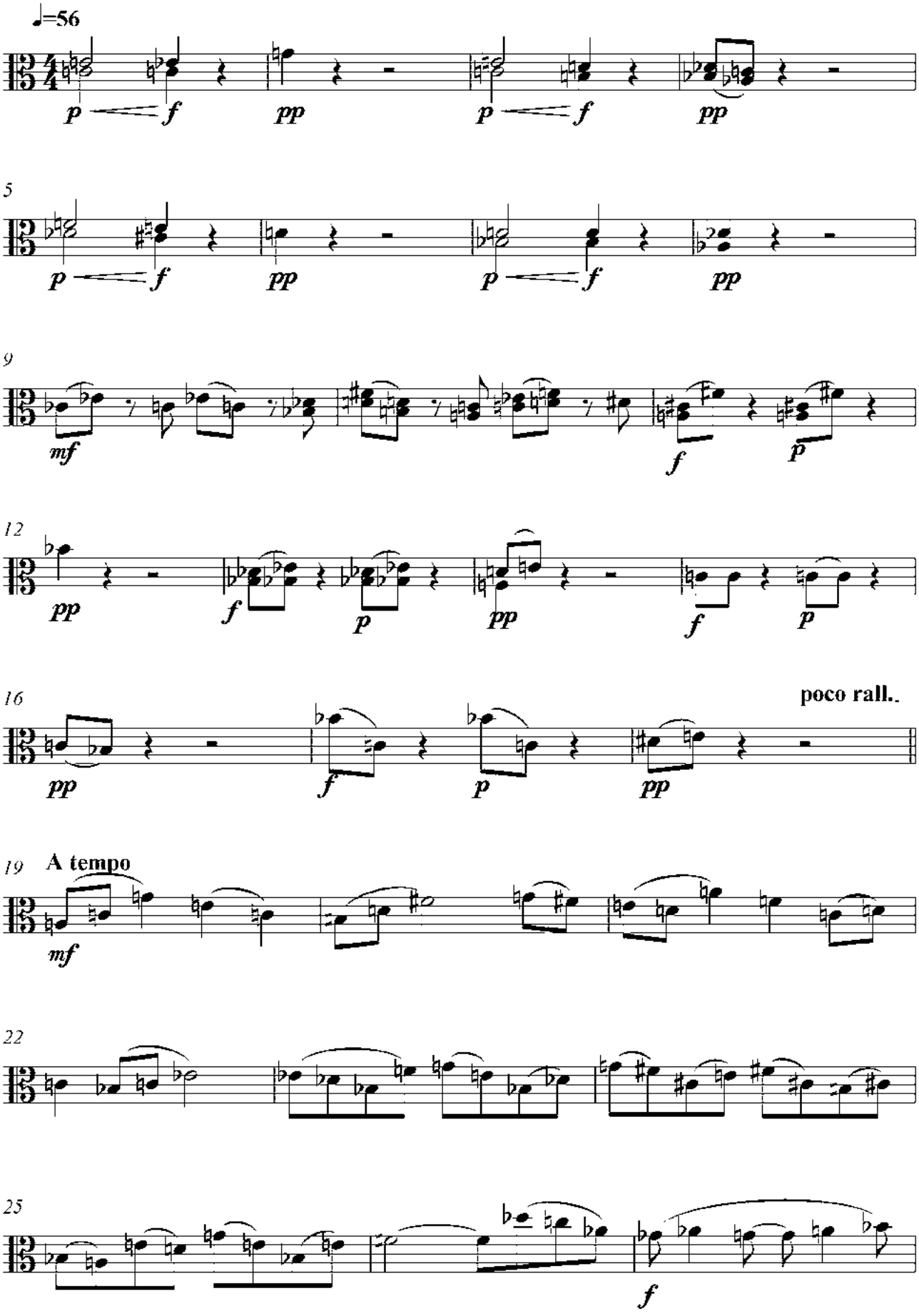
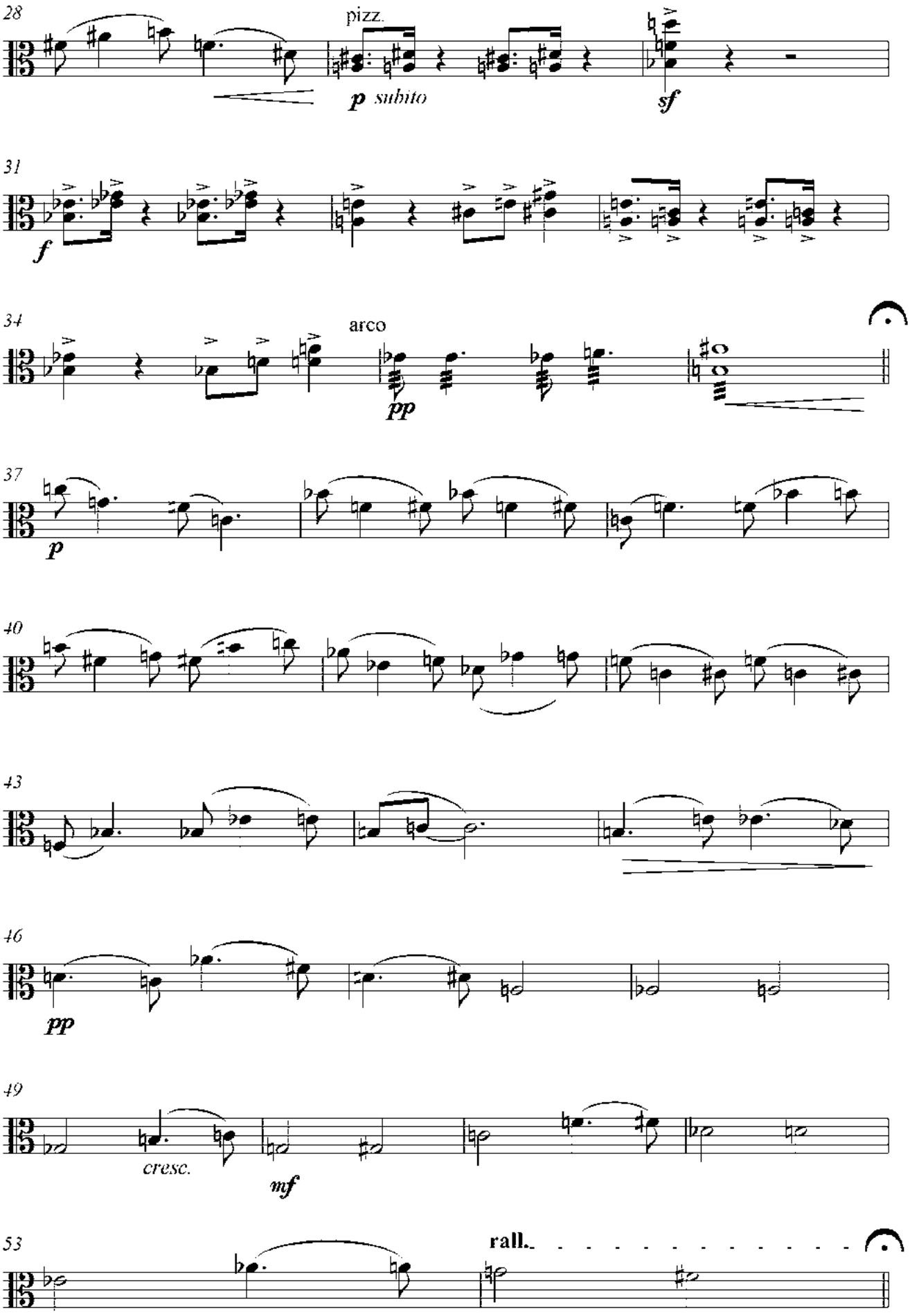
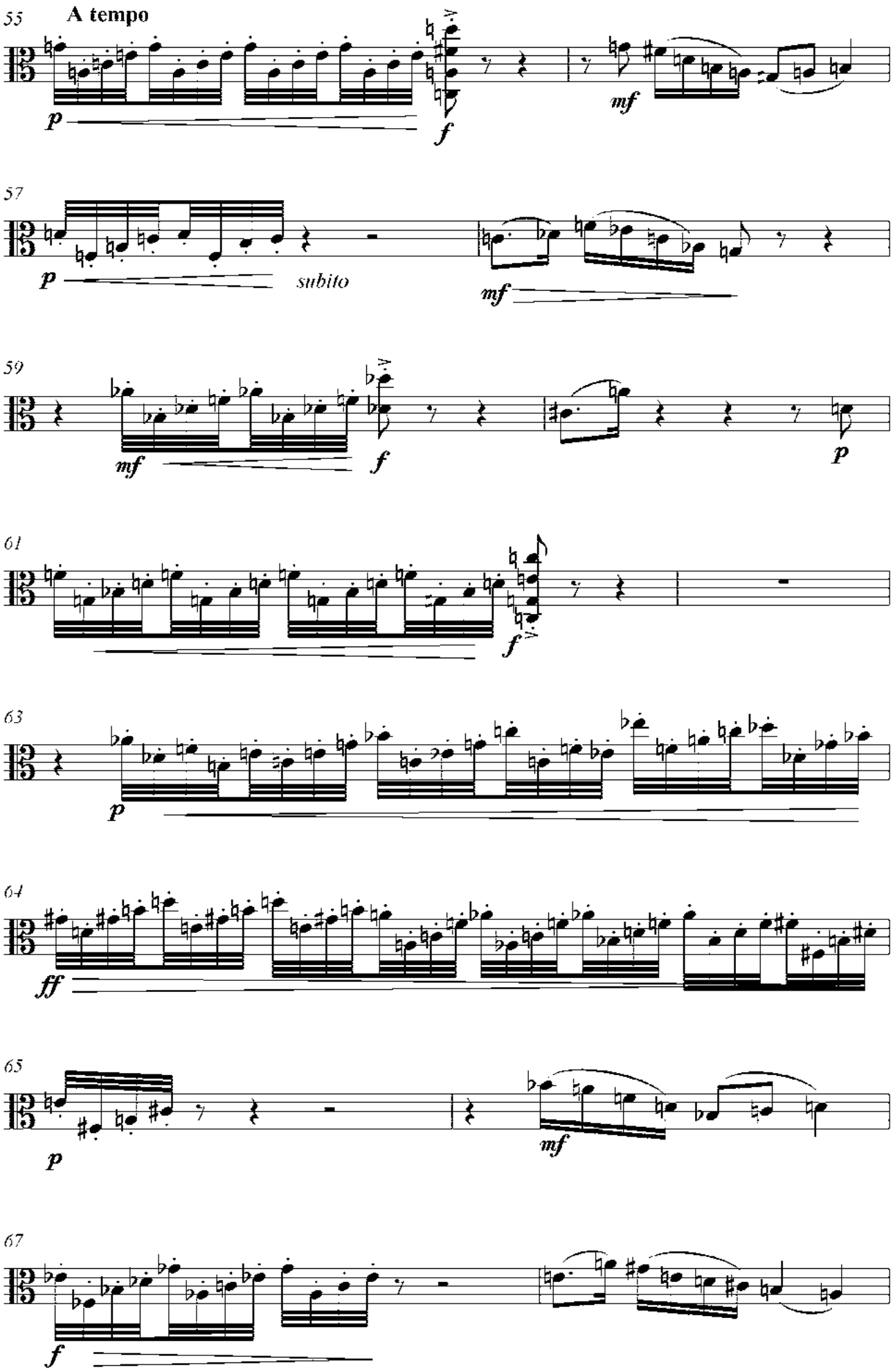
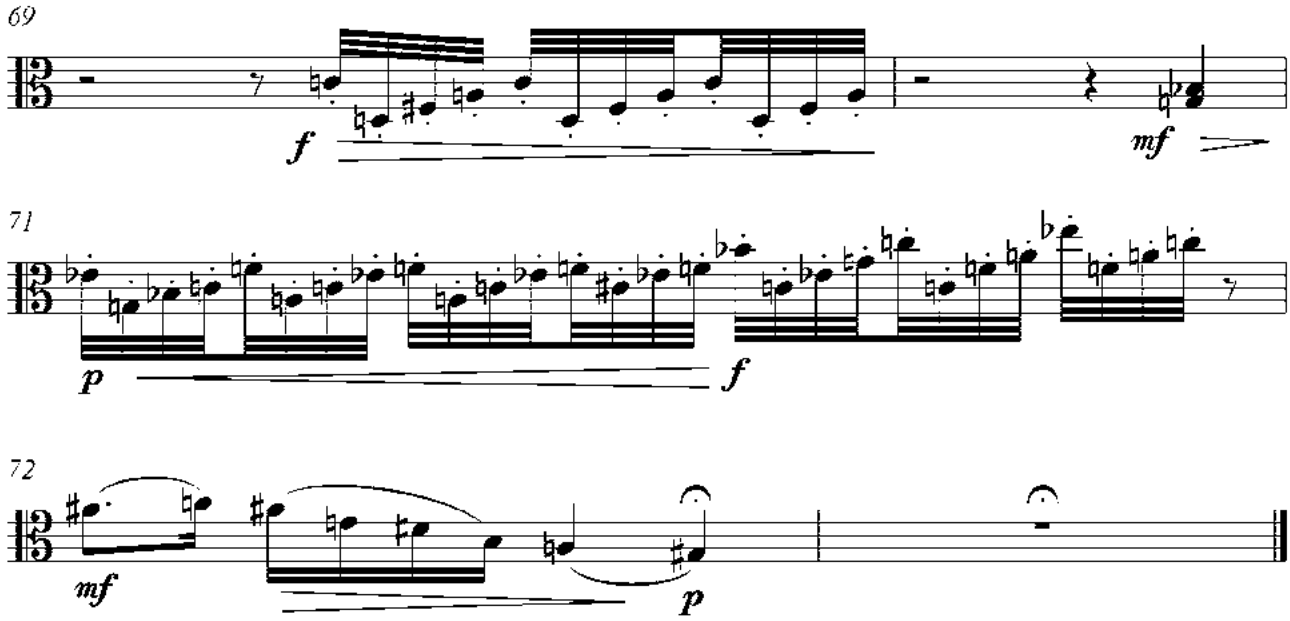

Violin

Violin

55
A tempo
p
f
mf
57
p
subito
mf
59
mf
f
p
f
62
p
64
ff
p
66
mf
f
69
f
mf
71
p
f
72
mf
p

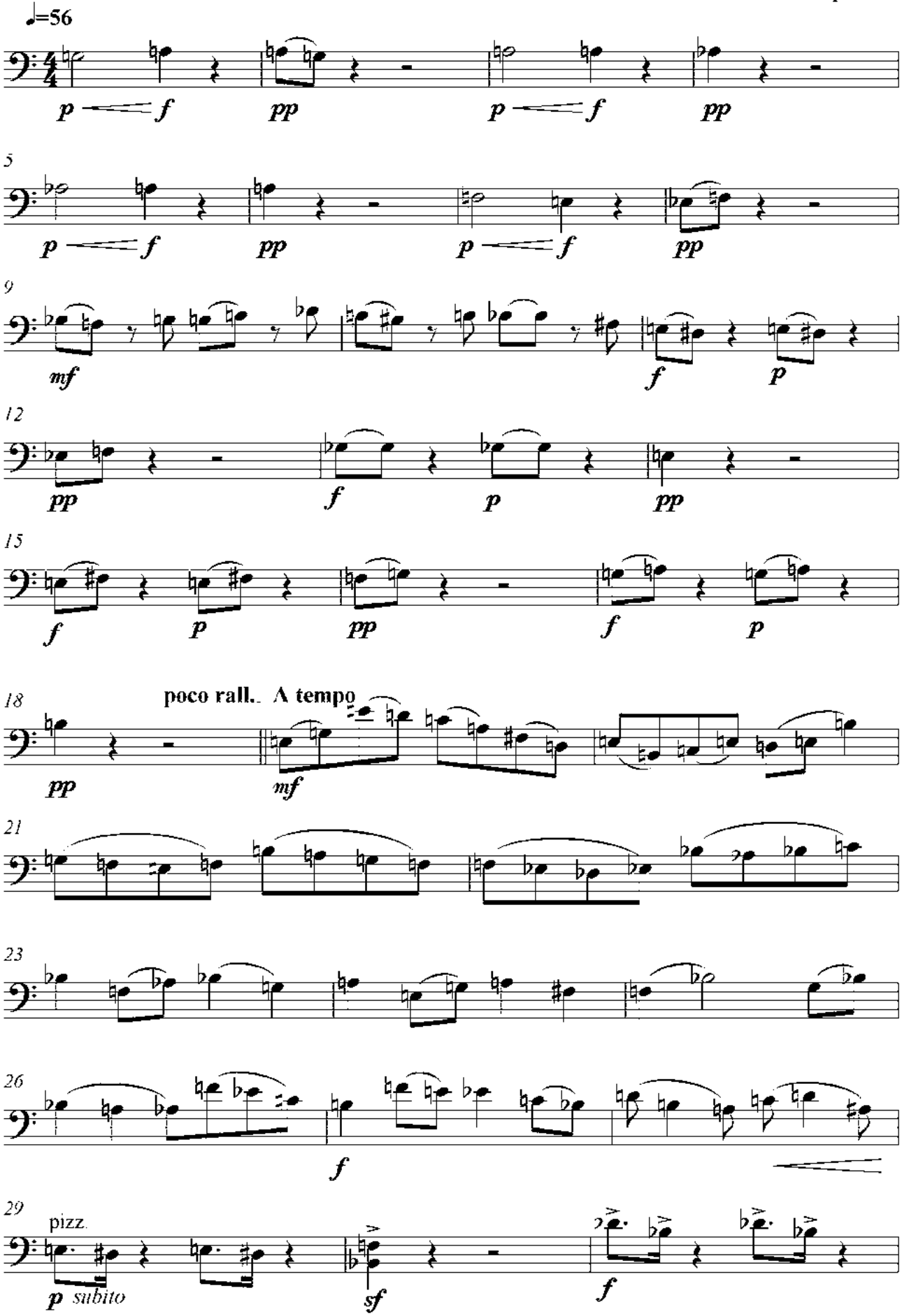
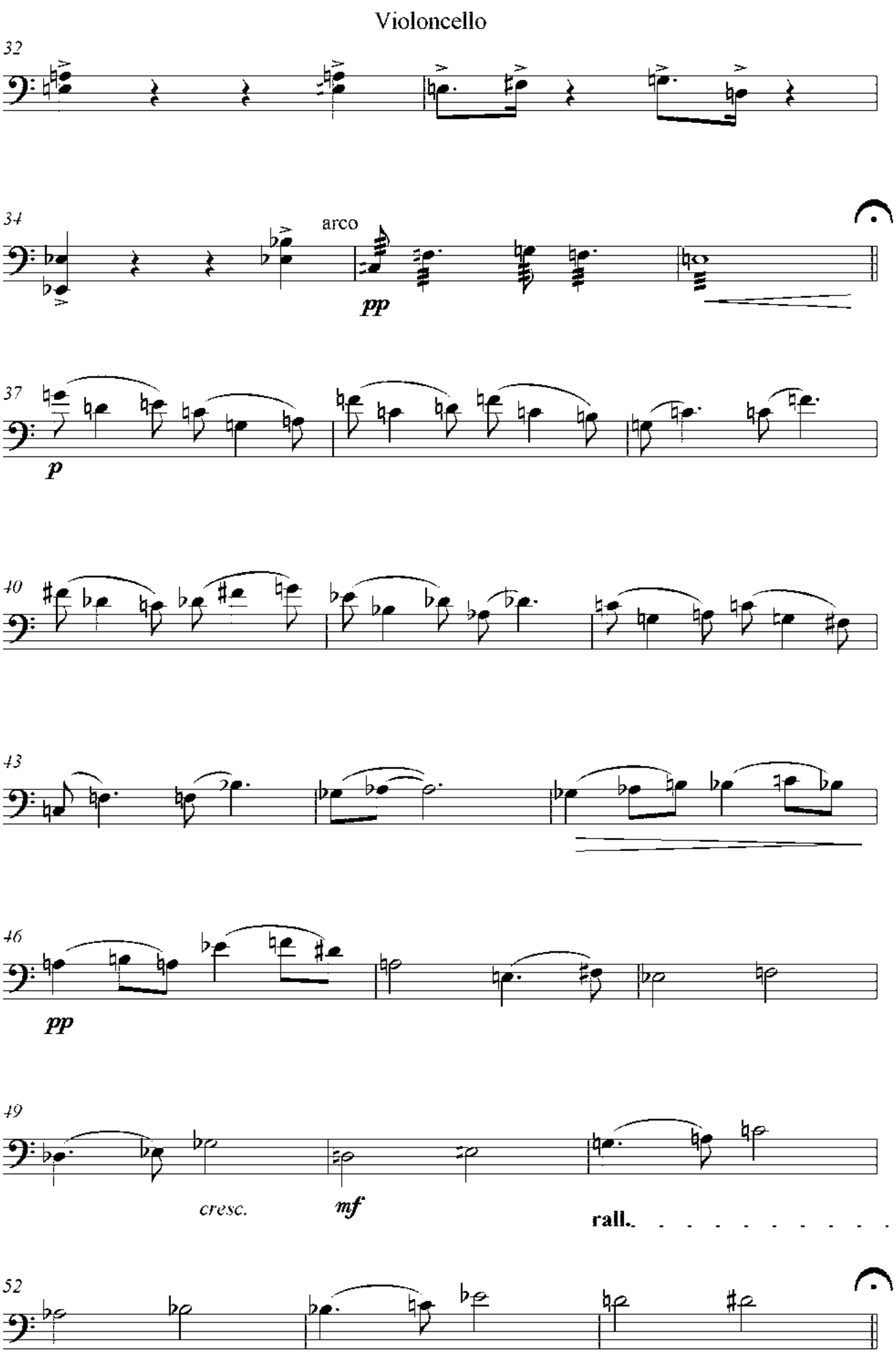
Viola

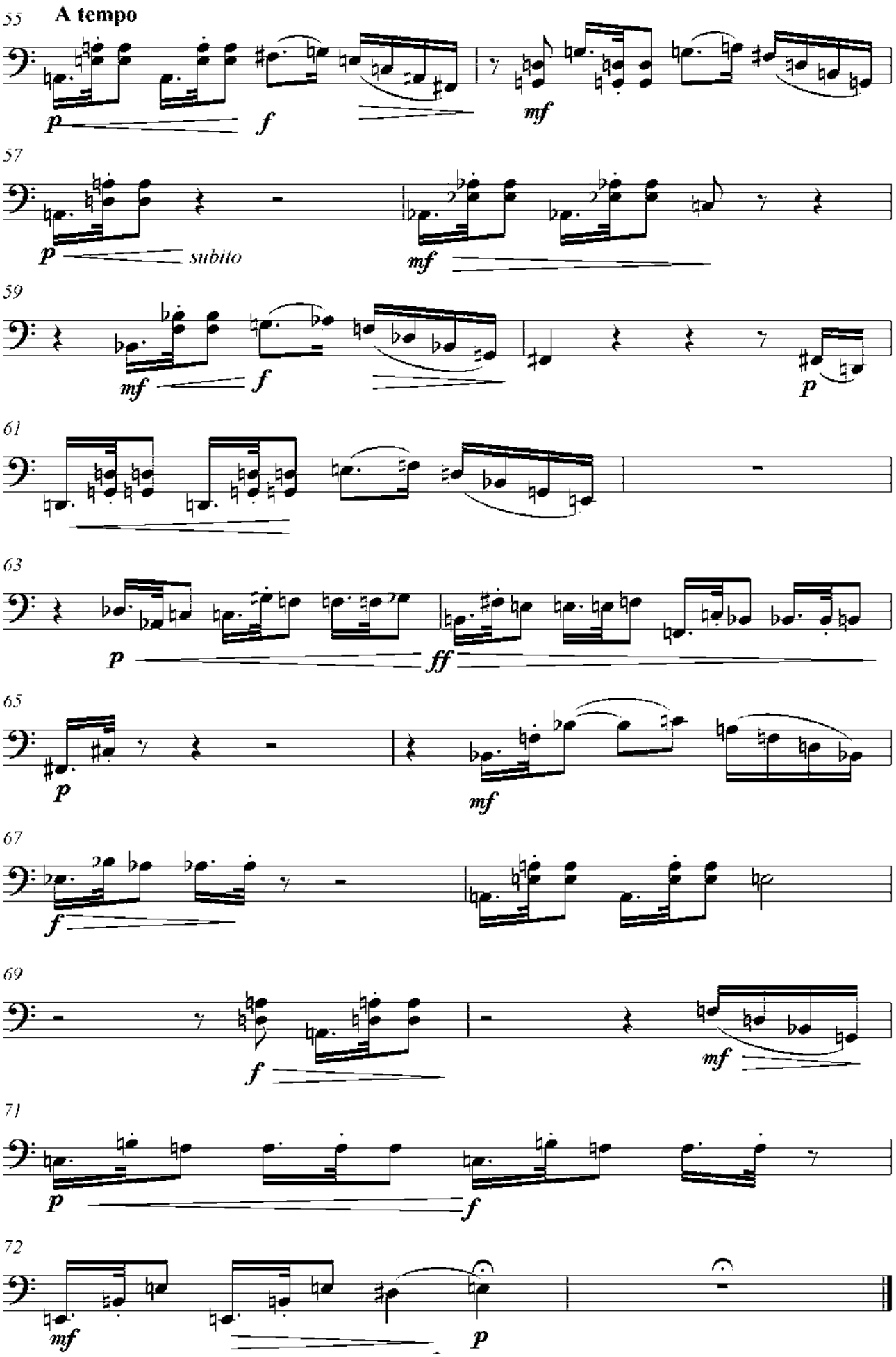
MIXTURE

Paulo Raposo

Viola

28
pizz.
p subito
sf
31
f
34
arco
pp
37
p
40
43
46
pp
49
cresc.
mf
53
rall.

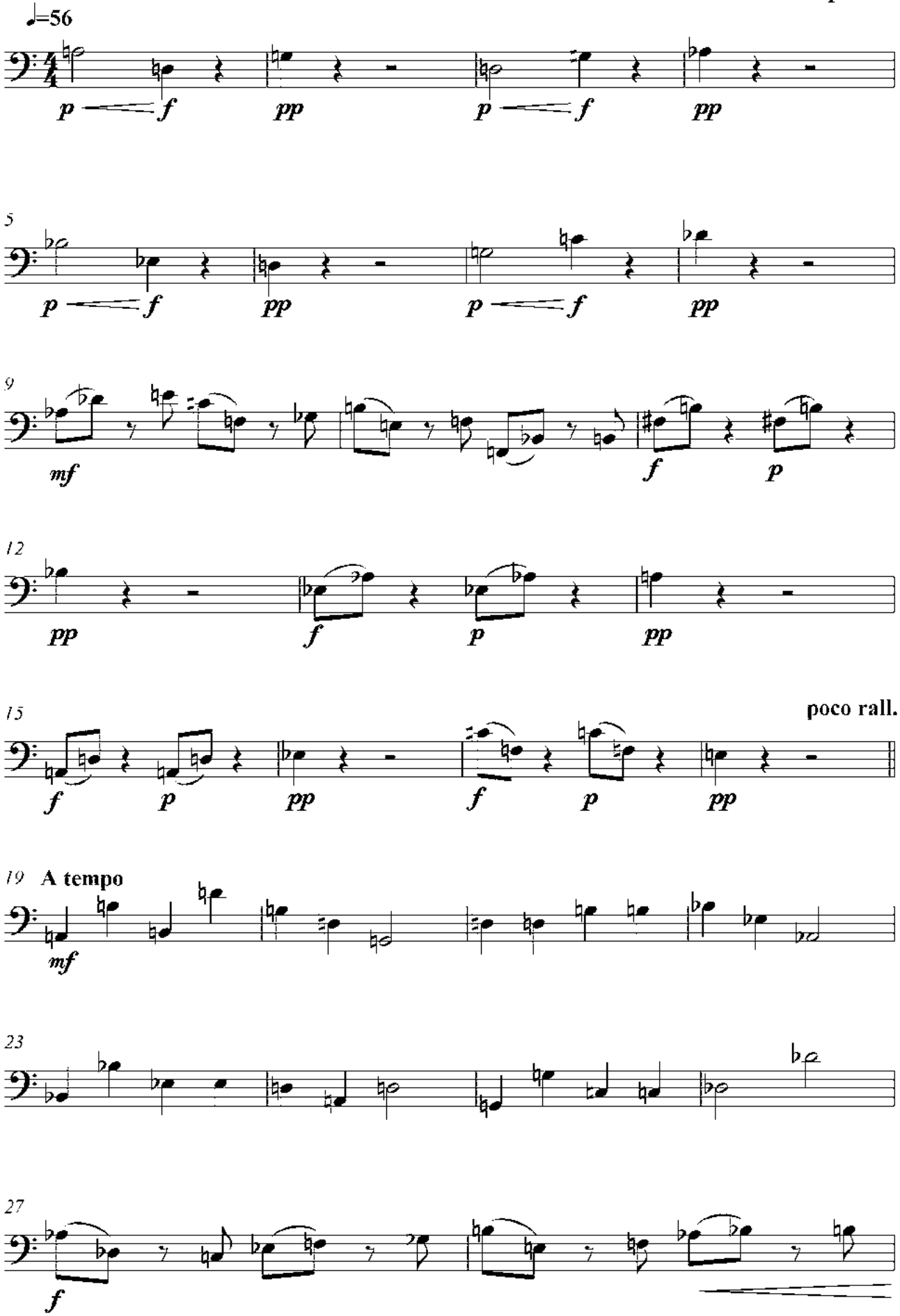
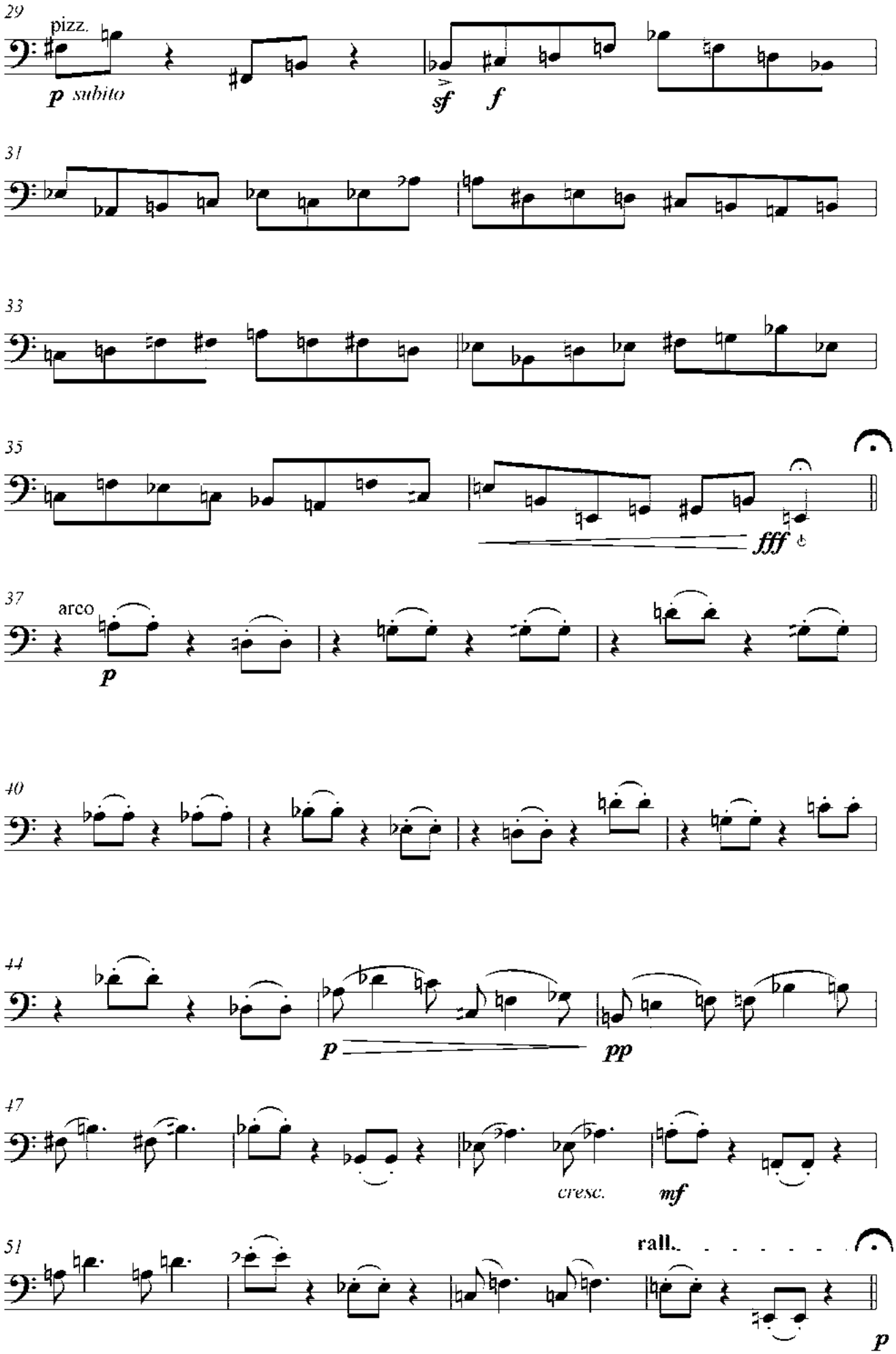
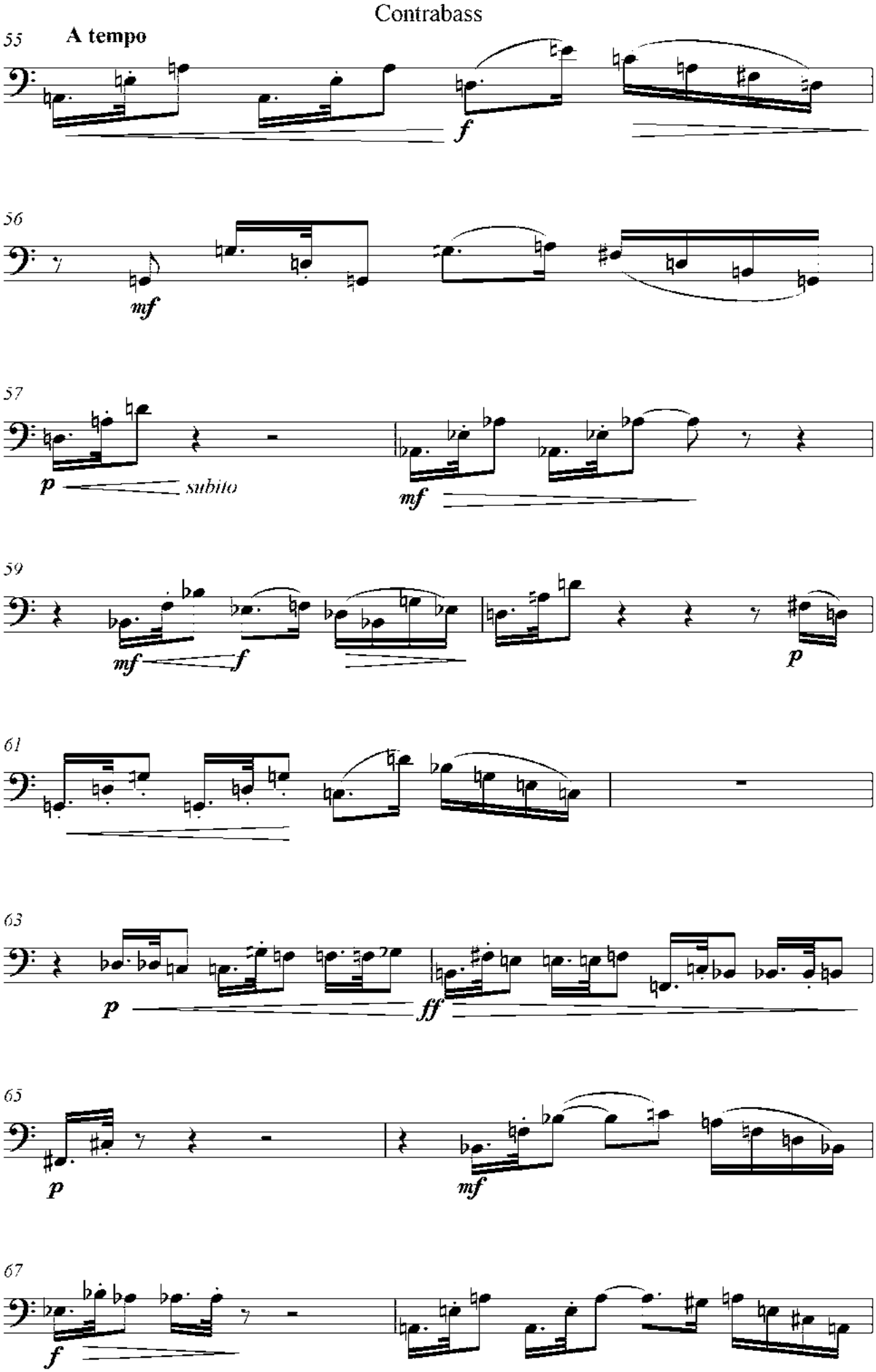
Viola

Viola

Violoncello

MIXTURE

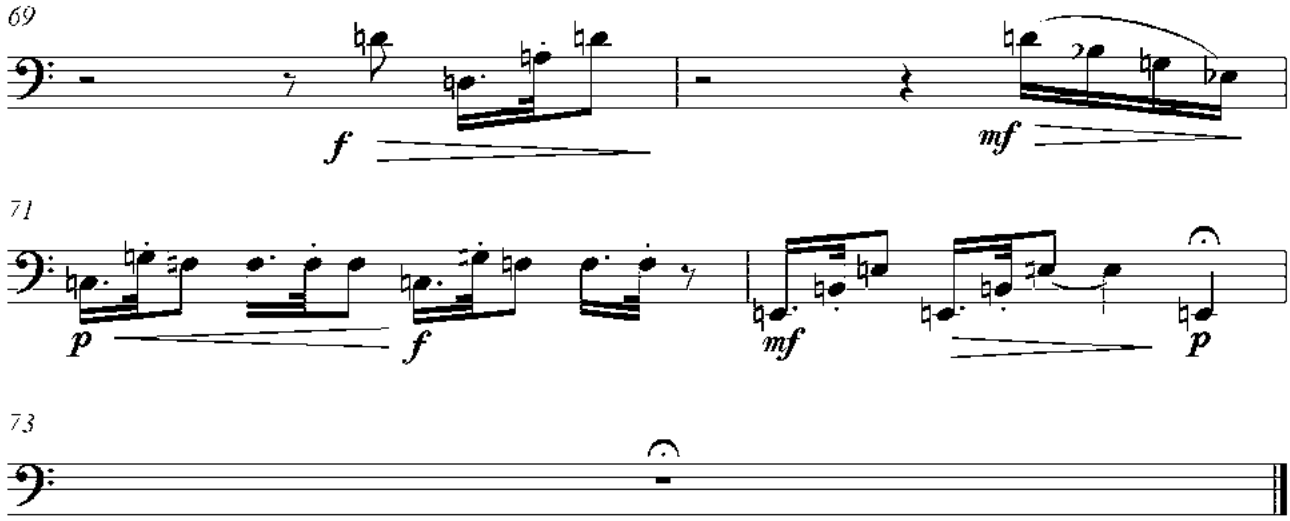
Paulo Raposo

Violoncello
32
34
arco
pp
37
p
40
43
46
pp
49
cresc.
mf
rall.
52

Violoncello

Contrabass

MIXTURE

Paulo Raposo

Contrabass

29
pizz.
p subito
sf
f
31
33
35
fff
37
arco
p
40
44
p
pp
47
cresc.
mf
51
rall.
p

Contrabass
55
A tempo
f
56
mf
57
p
subito
mf
59
mf
f
p
61
63
p
ff
65
p
mf
67
f

Contrabass



Pauxy Gentil-Nunes

Noneto 327

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Partitura

Rio de Janeiro, 10-2014

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Noneto

para ABSTRAI Ensemble

Pauxy Gentil-Nunes
2014e

Noneto é um estudo singelo de texturas e desenvolvimento motívico relativamente tradicionais, com uma referência ao repertório camerístico da fase moderna da música de concerto brasileira, e especialmente às obras antológicas e homônimas de Villa-Lobos e Guerra-Peixe, às quais a peça presta homenagem e aponta retrospectivamente.

Noneto *is a simple study of textures and motivic development in a traditional fashion, with references to the repertoire of brazilian modern concert chamber music, specially the homonymous and anthological works of Villa-Lobos and Guerra-Peixe, to whom this piece pays tribute and points in retrospect.*

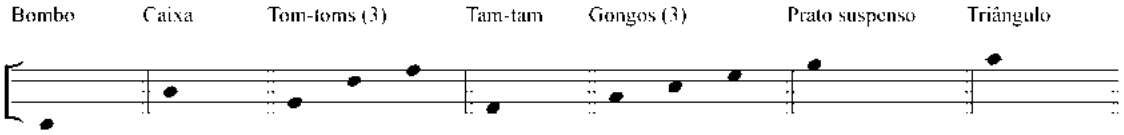
Noneto

para ABSTRAI Ensemble

Pauxy Gentil-Nunes
2014e

Instrumentação

Clarineta (Sib)	**Percussão:**	**Piano**
	Triângulo	
Saxofone Alto	Prato suspenso	**Violino**
	Tontoms (2)	
Fagote 1	Gongos (3)	**Viola**
	Tam tam	
	Caixa	**Violoncelo**
	Bombo Sinfônico	
	Vibrafone	**Contrabaixo**

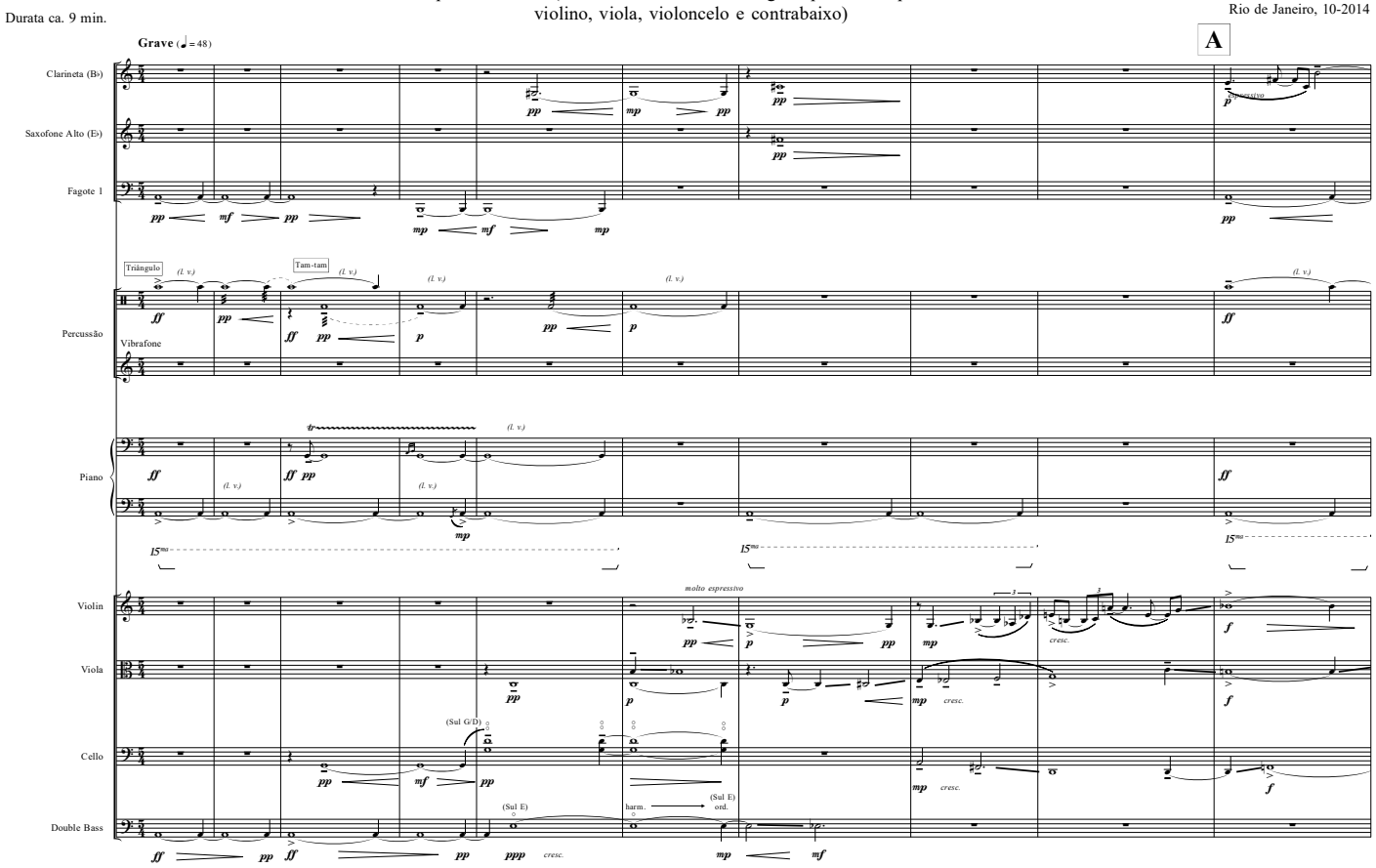
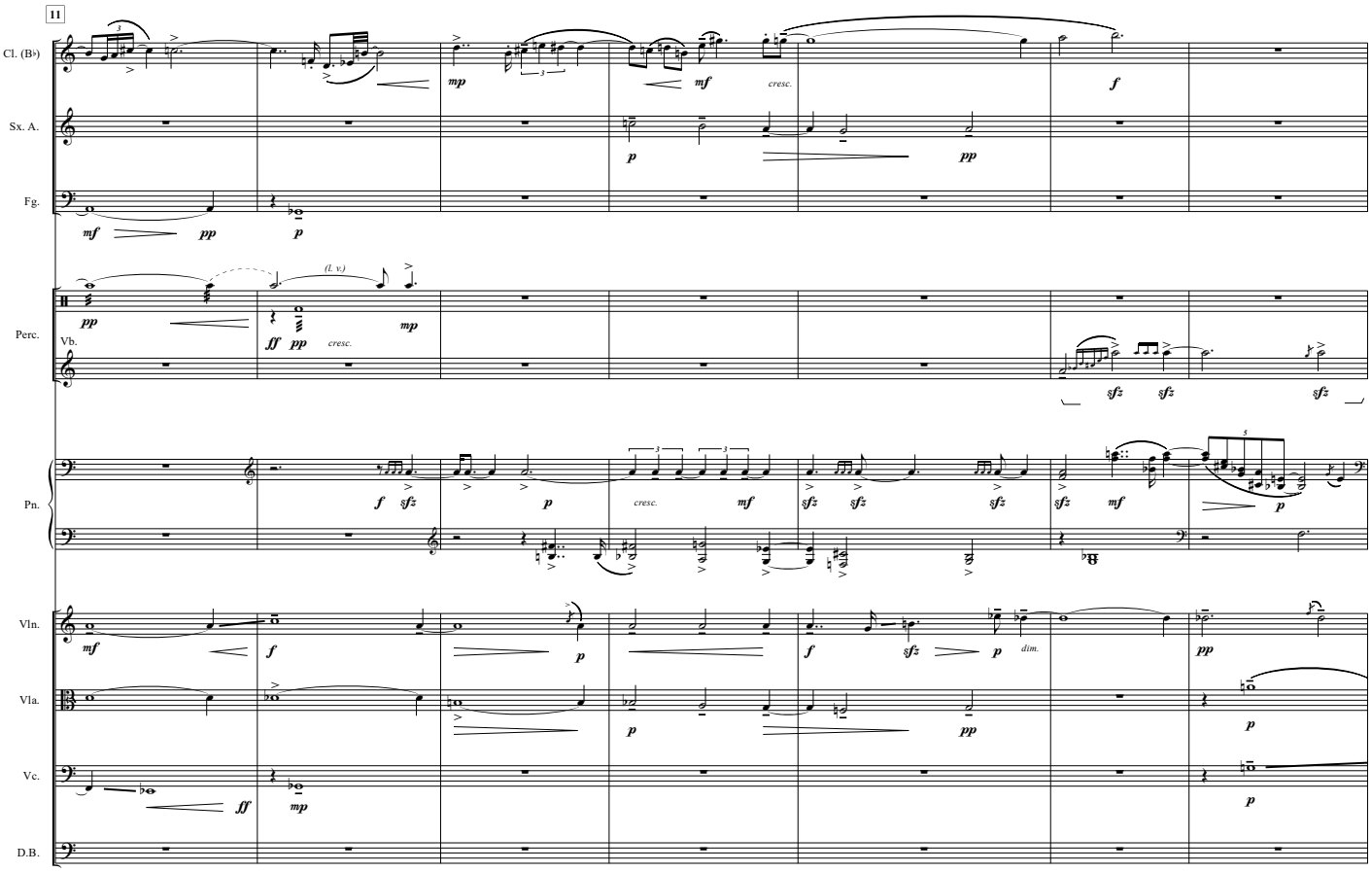
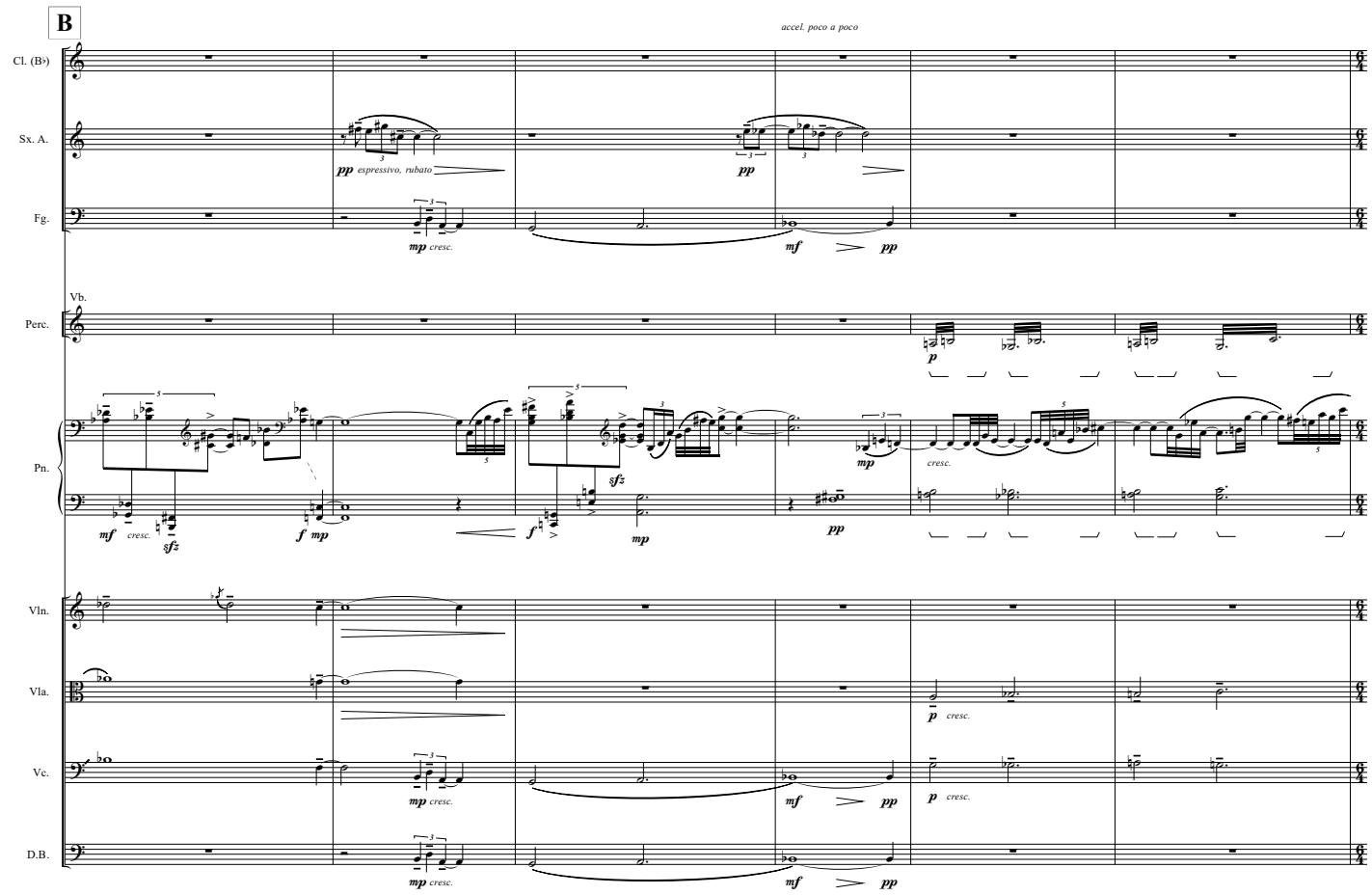
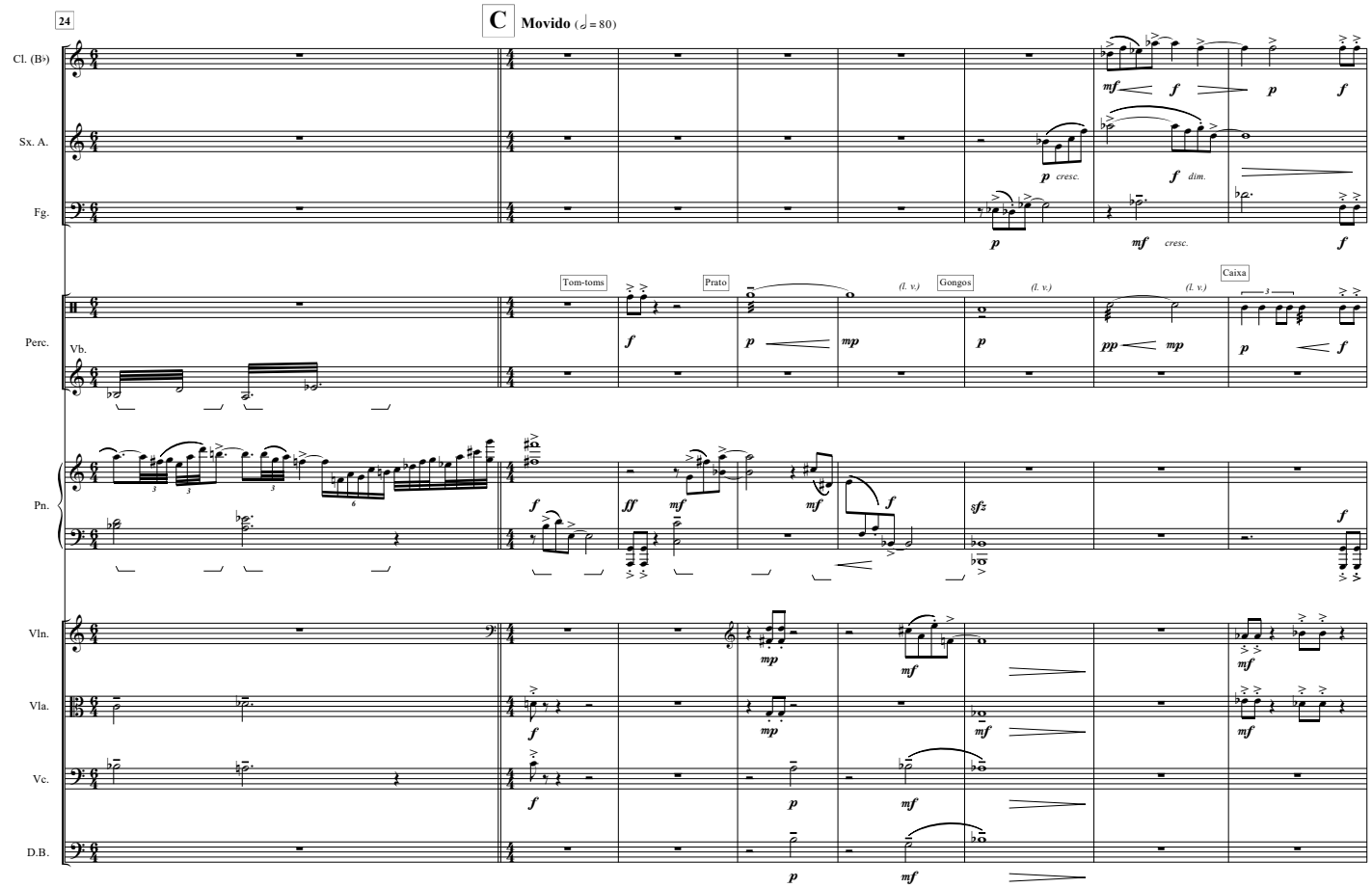
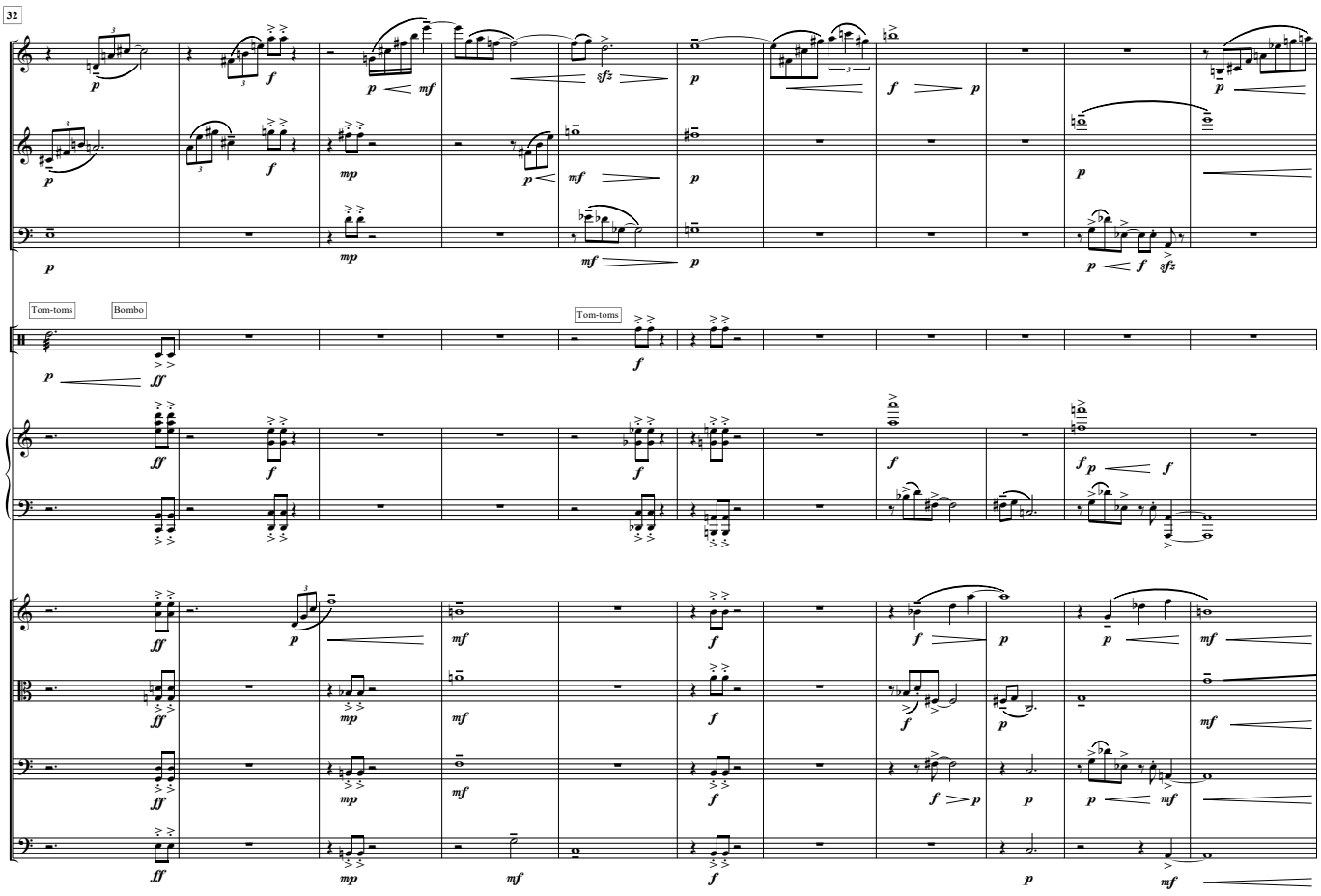
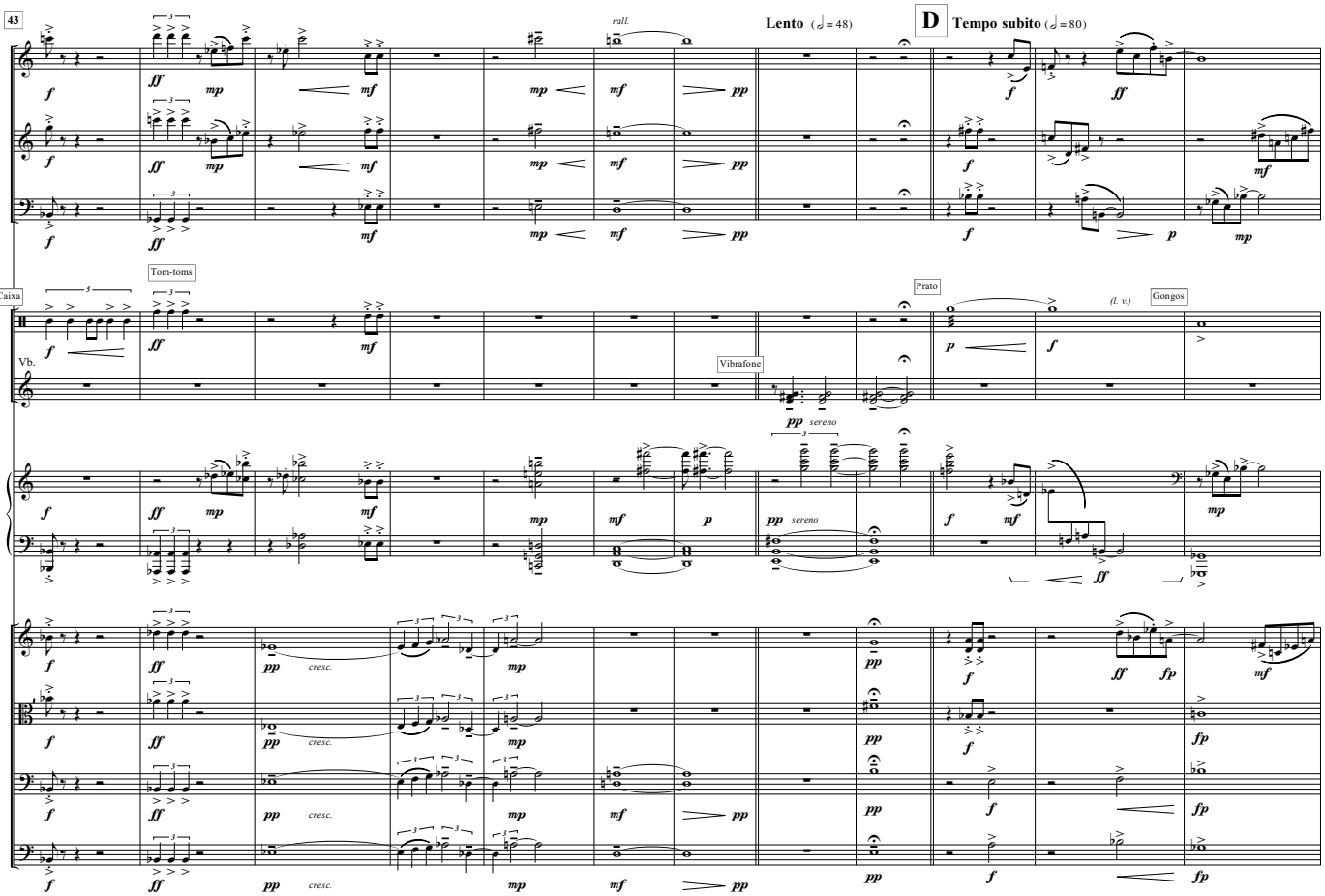
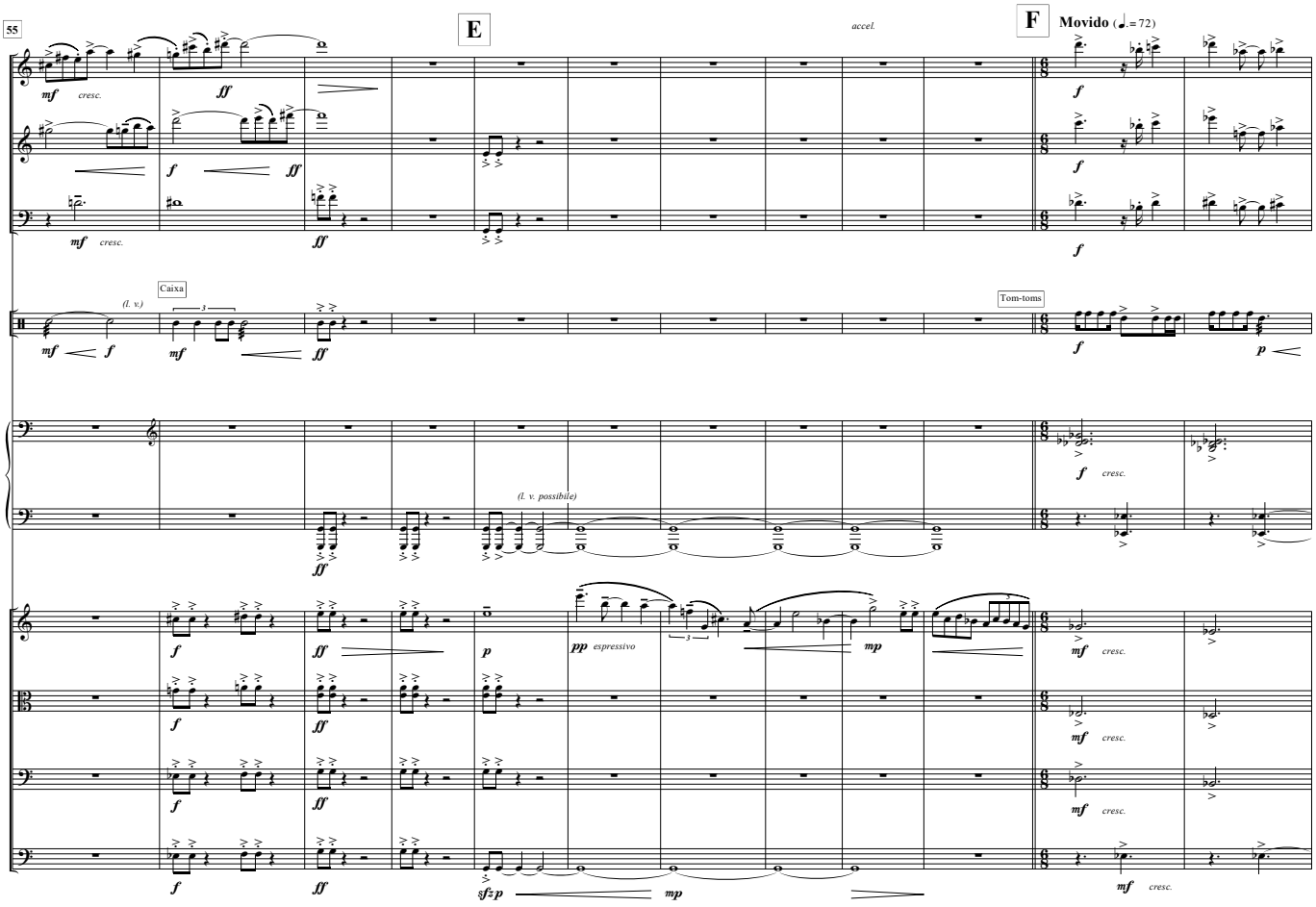
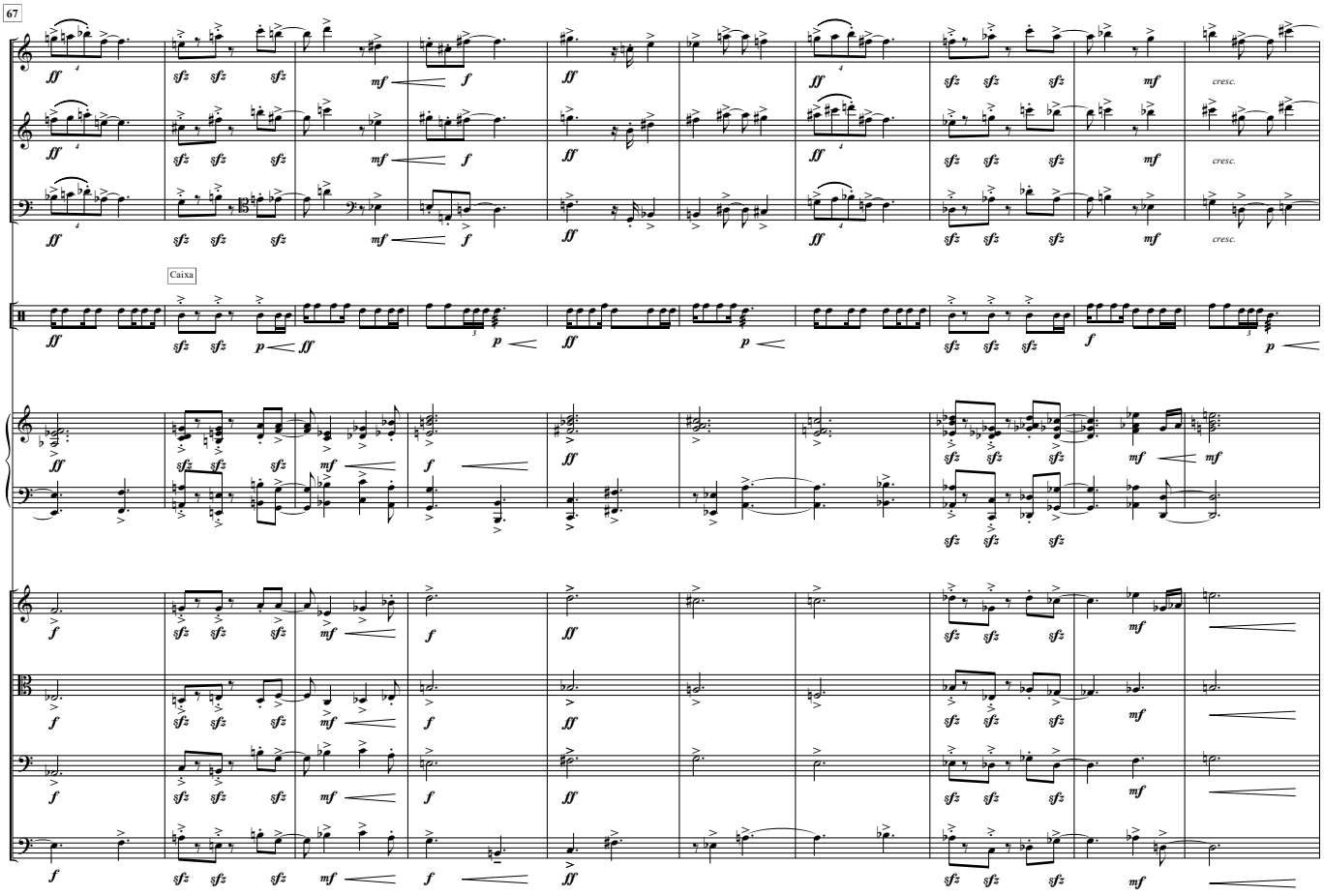
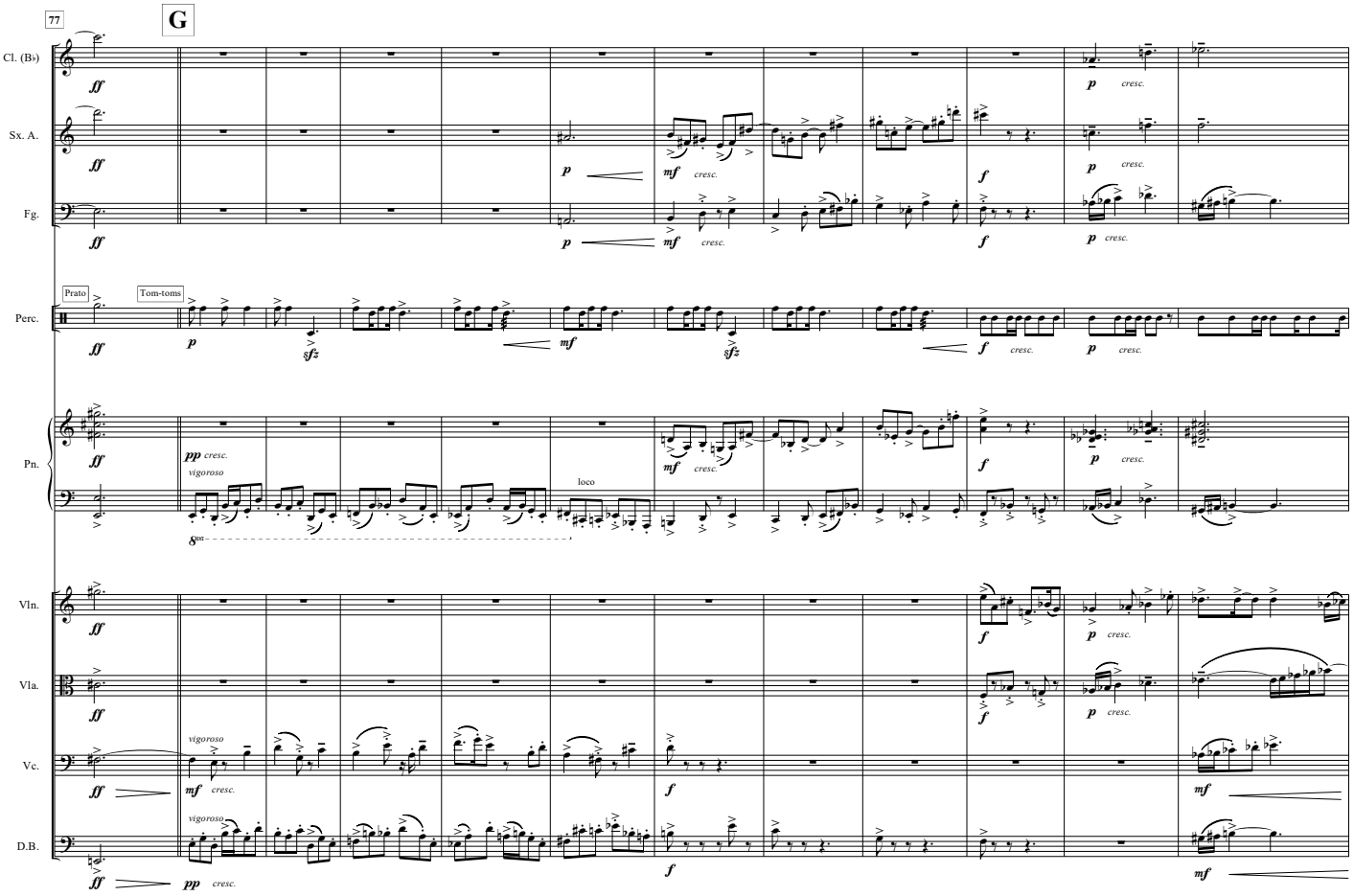
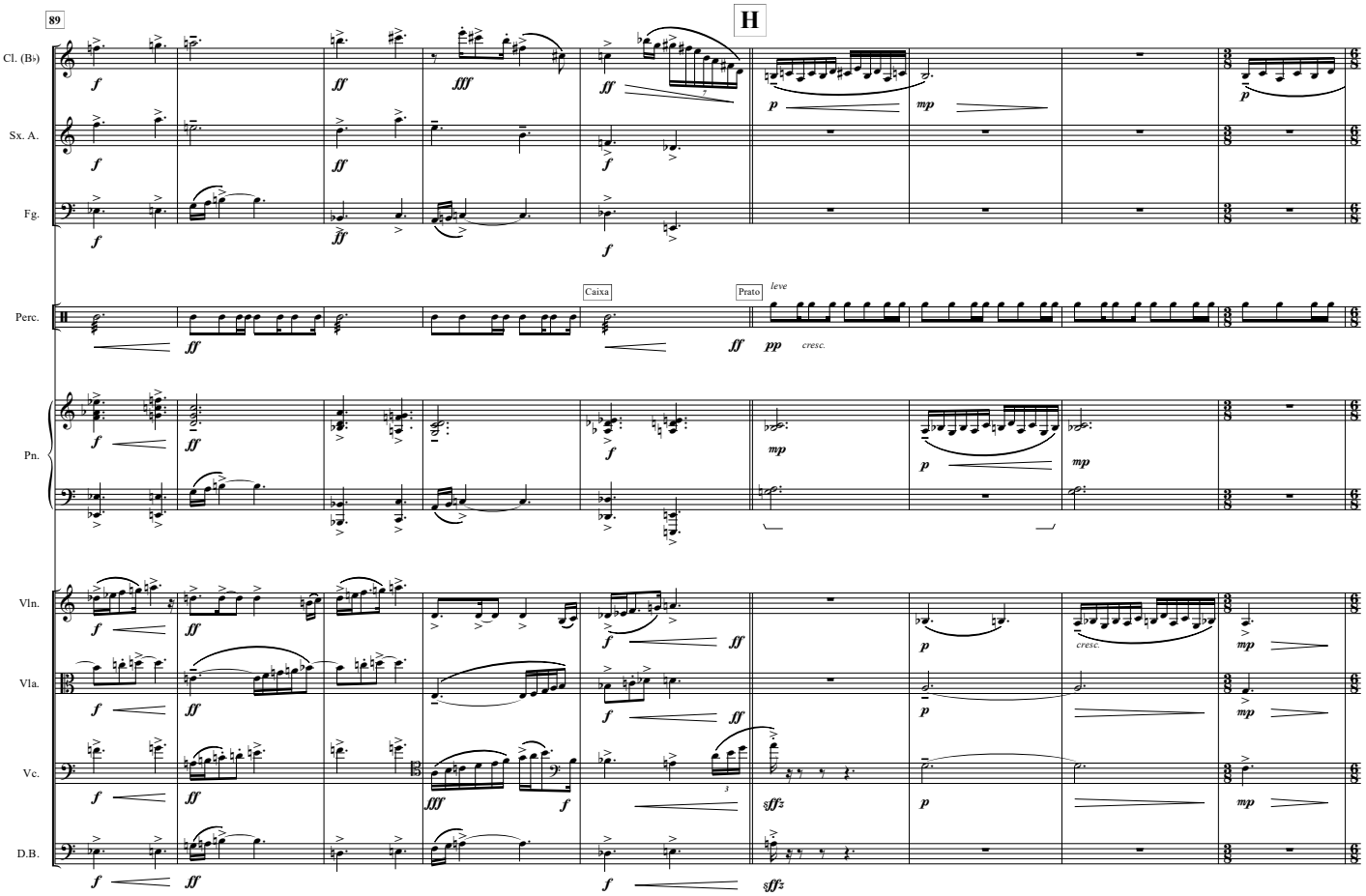
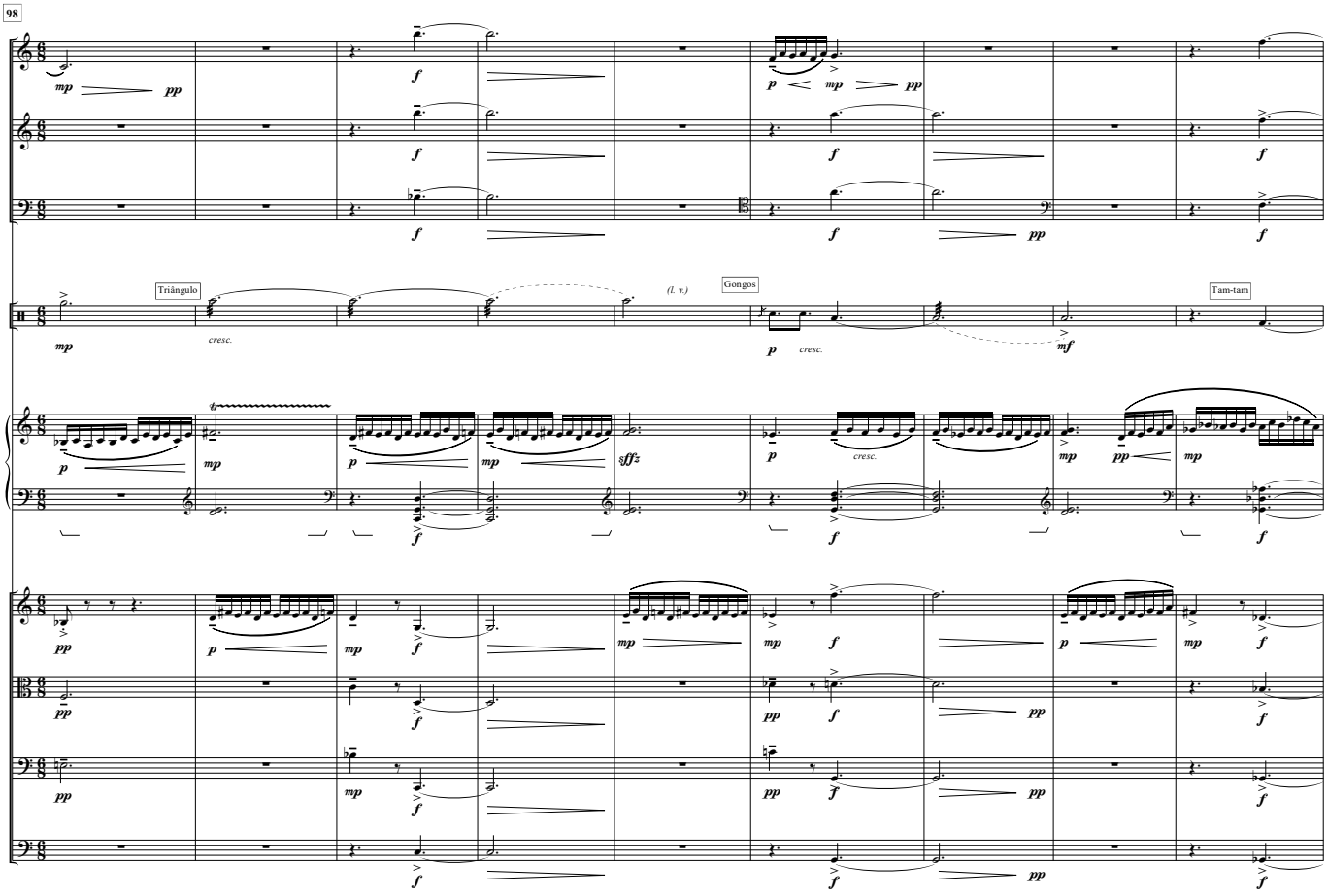
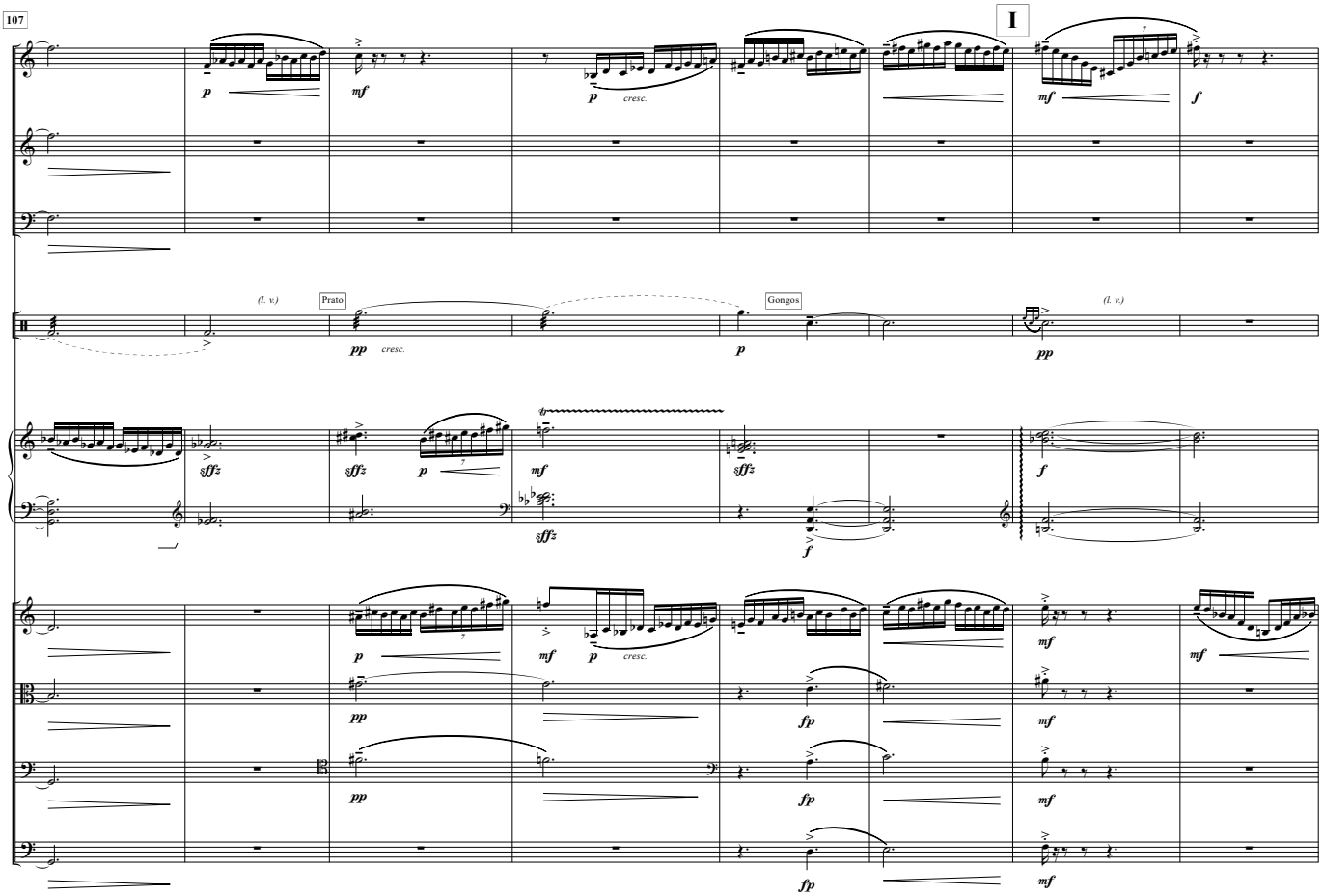
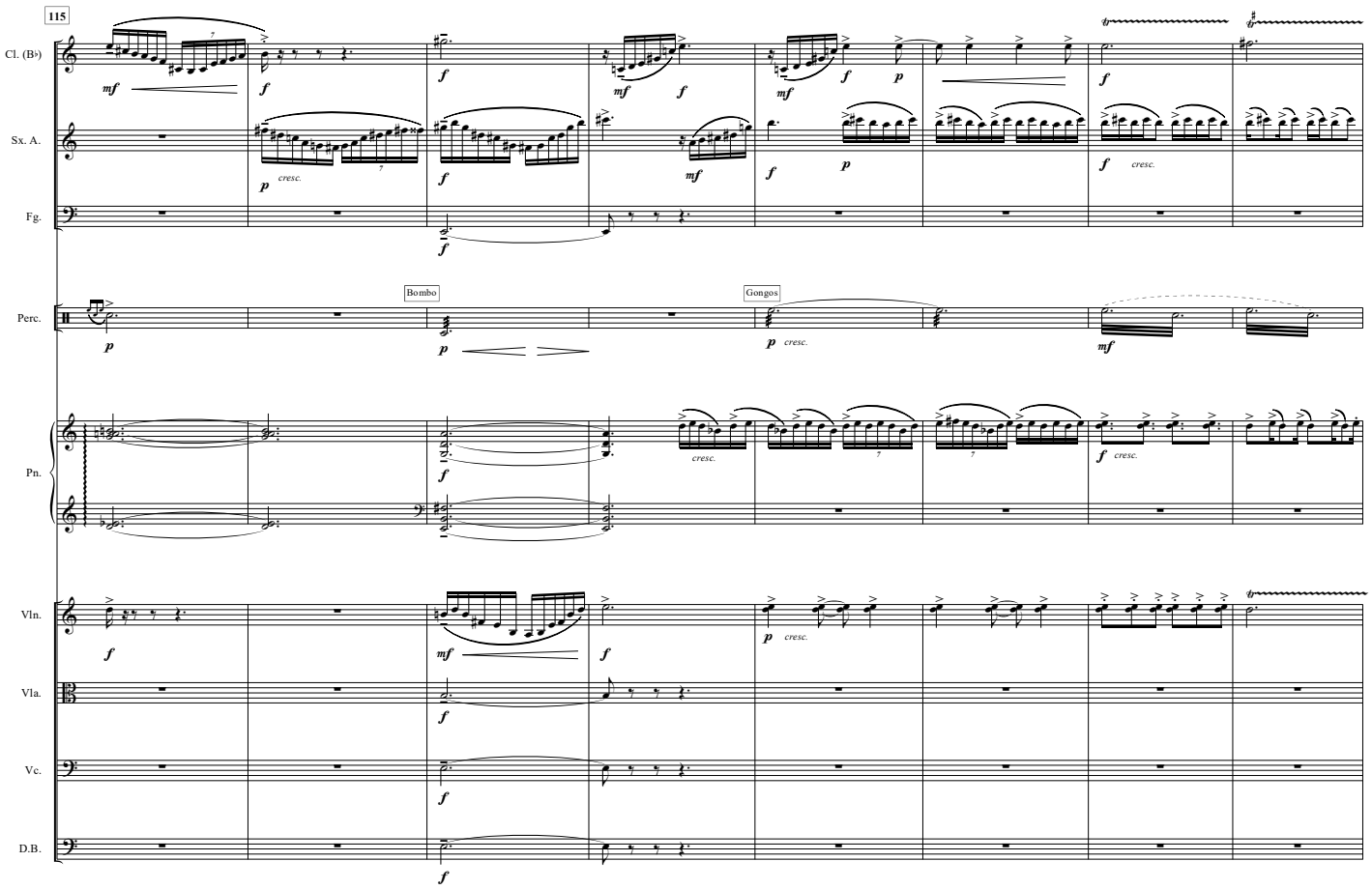
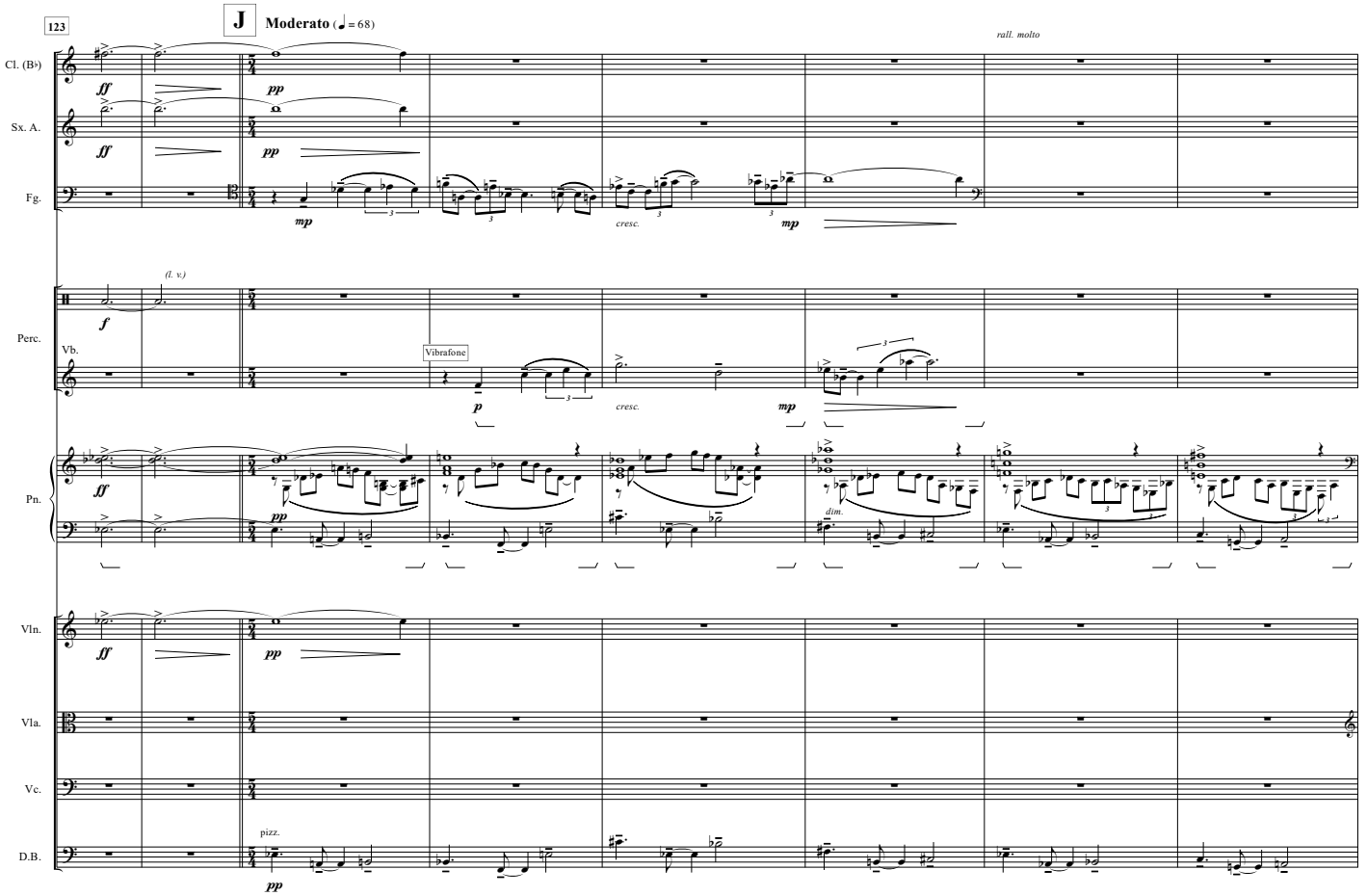
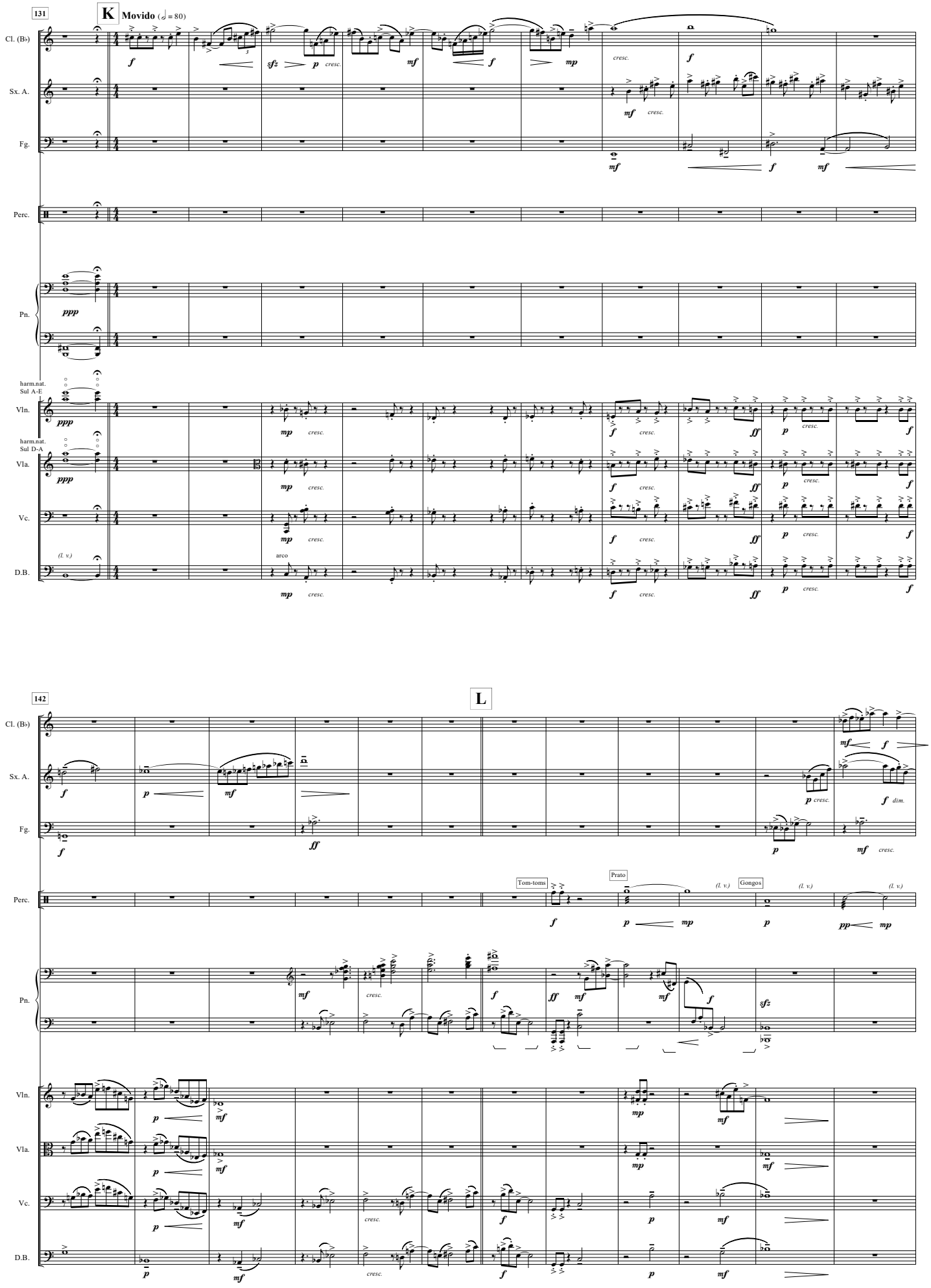
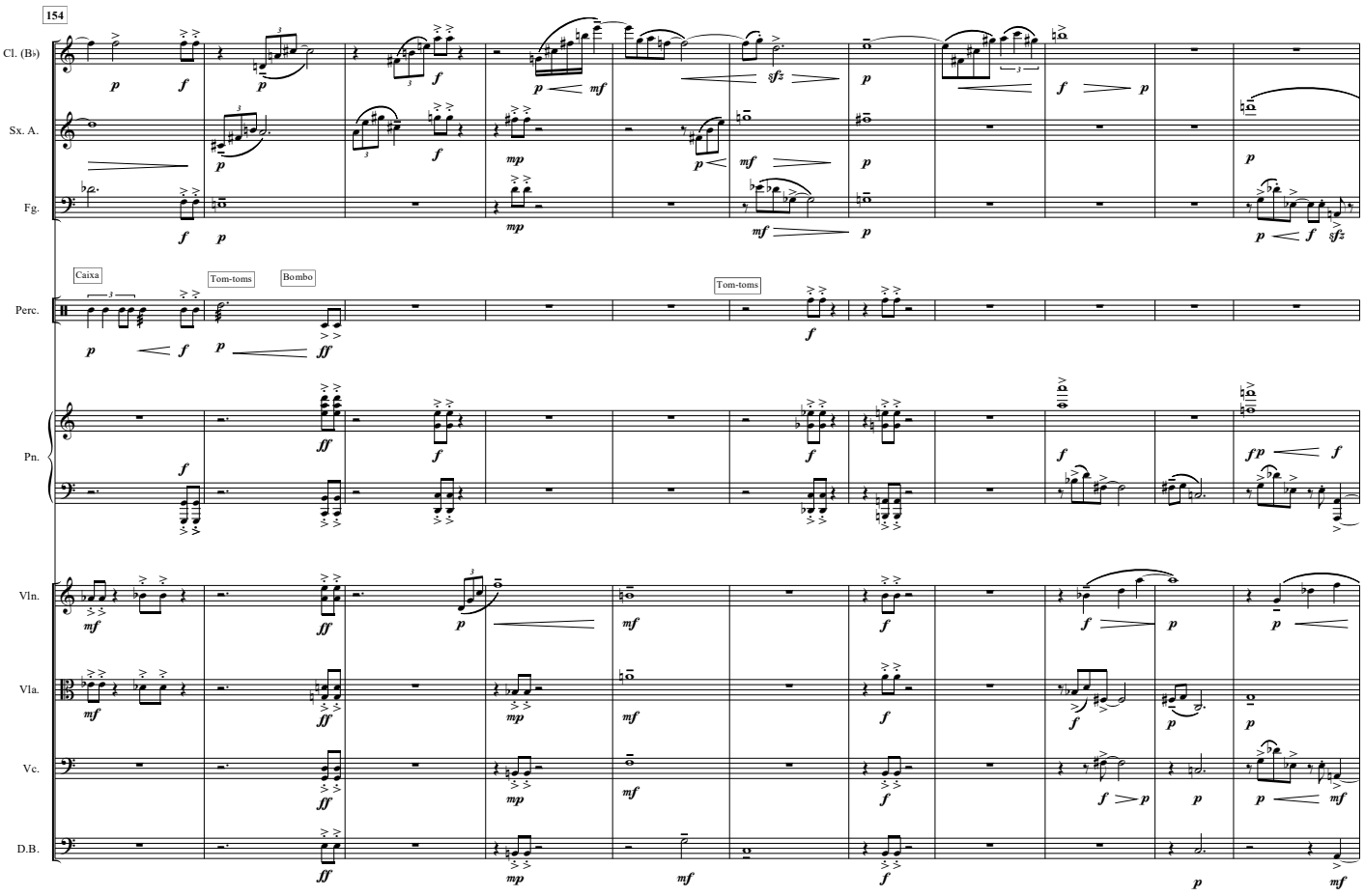
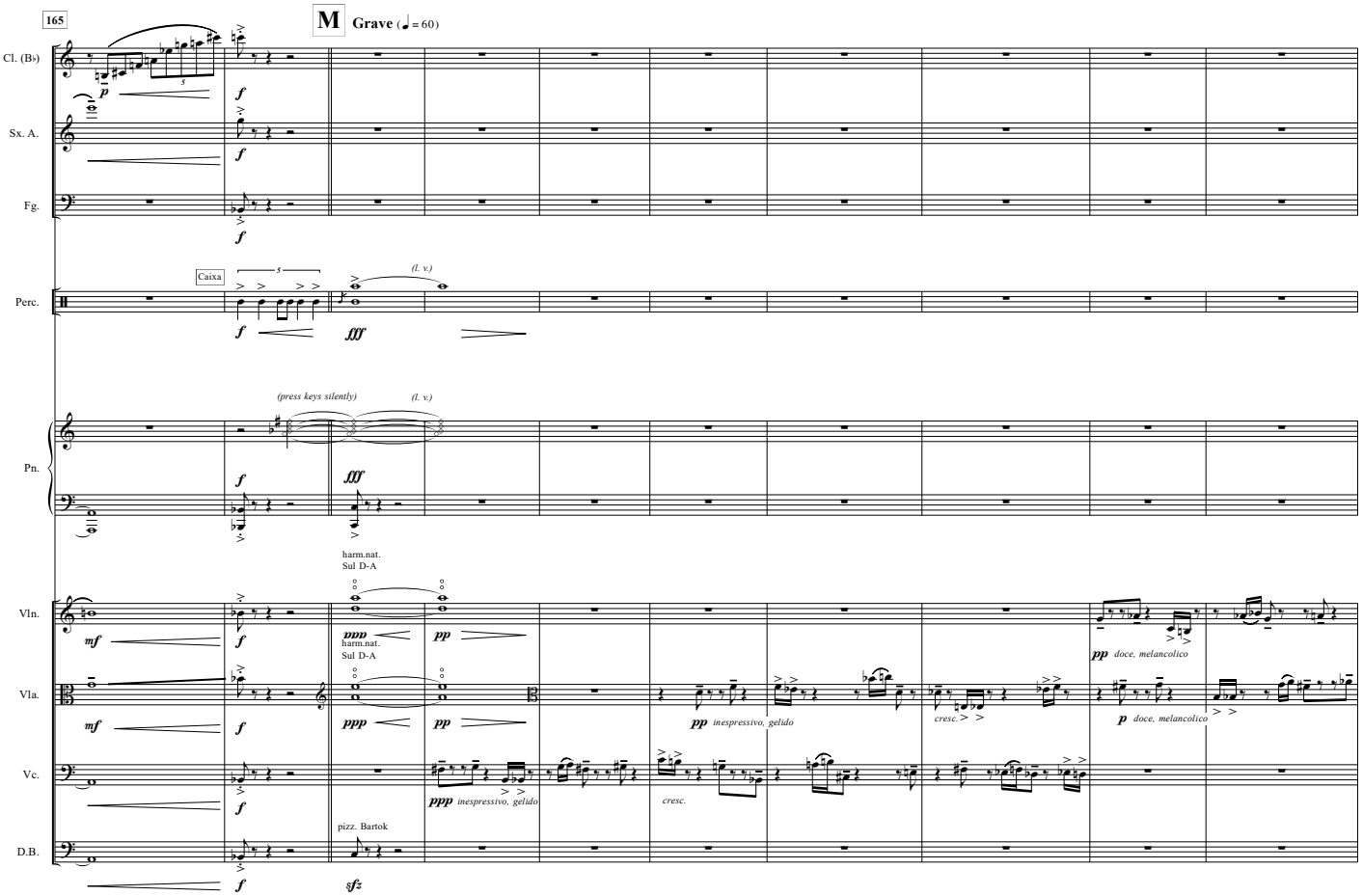
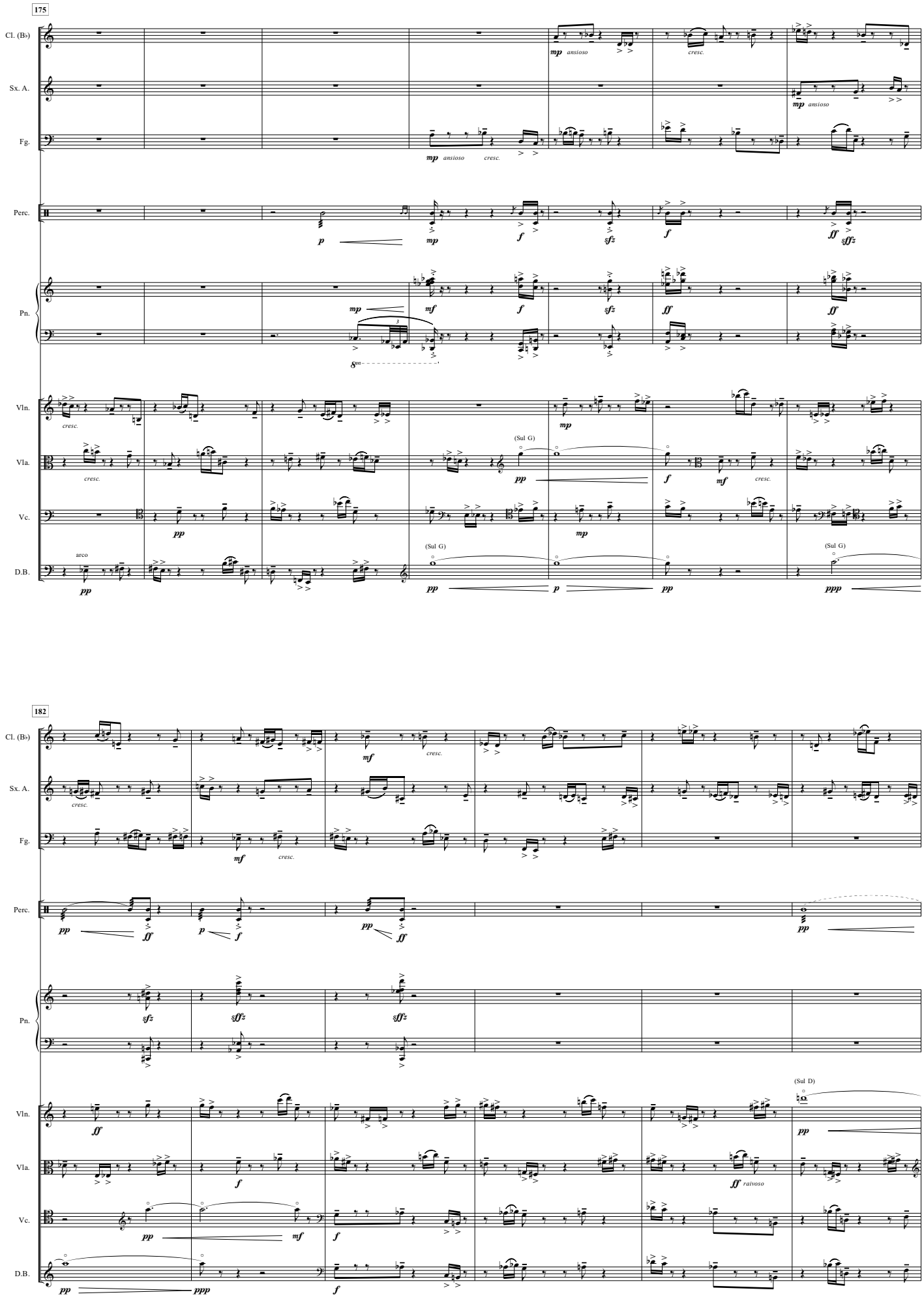
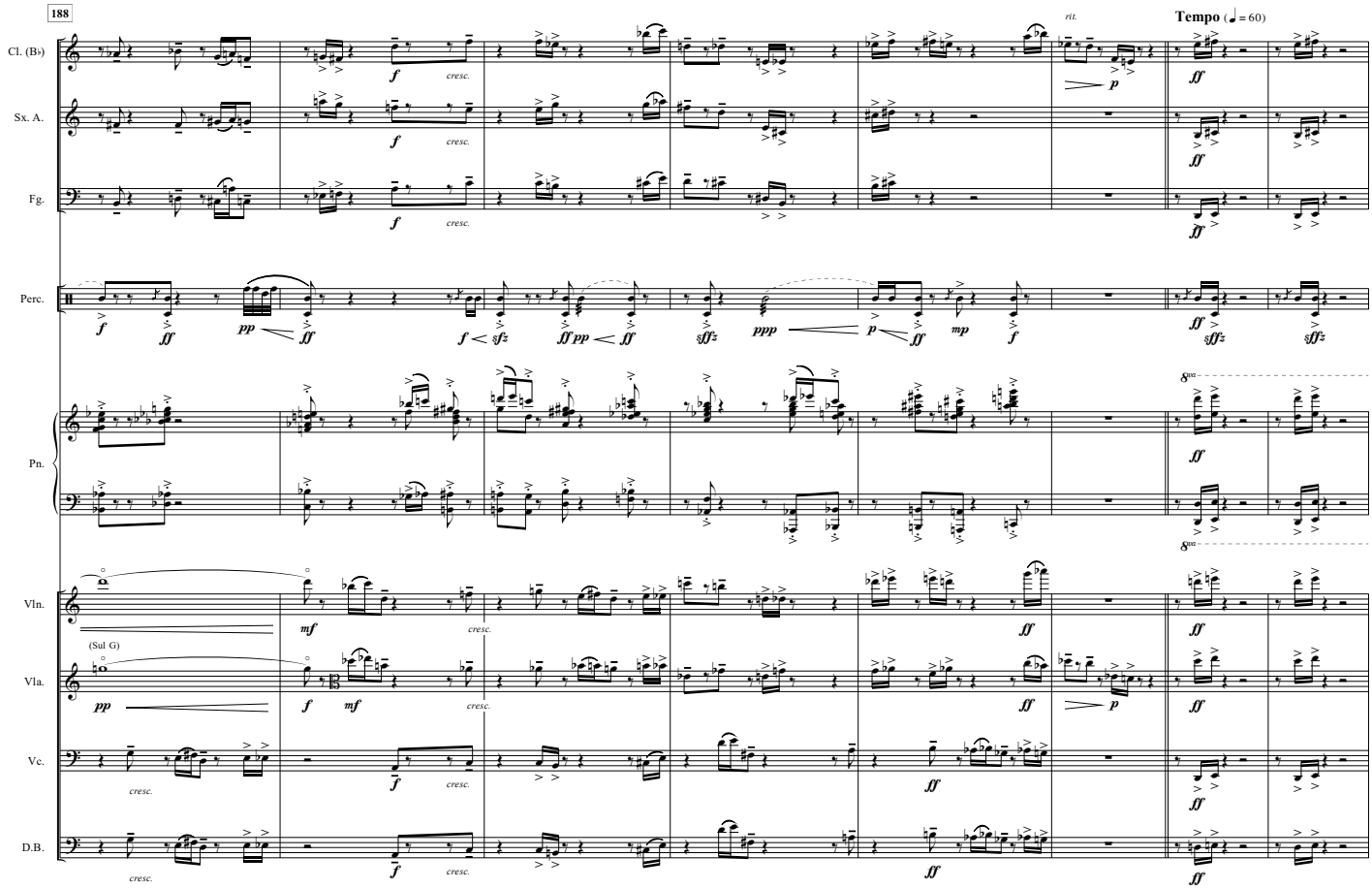
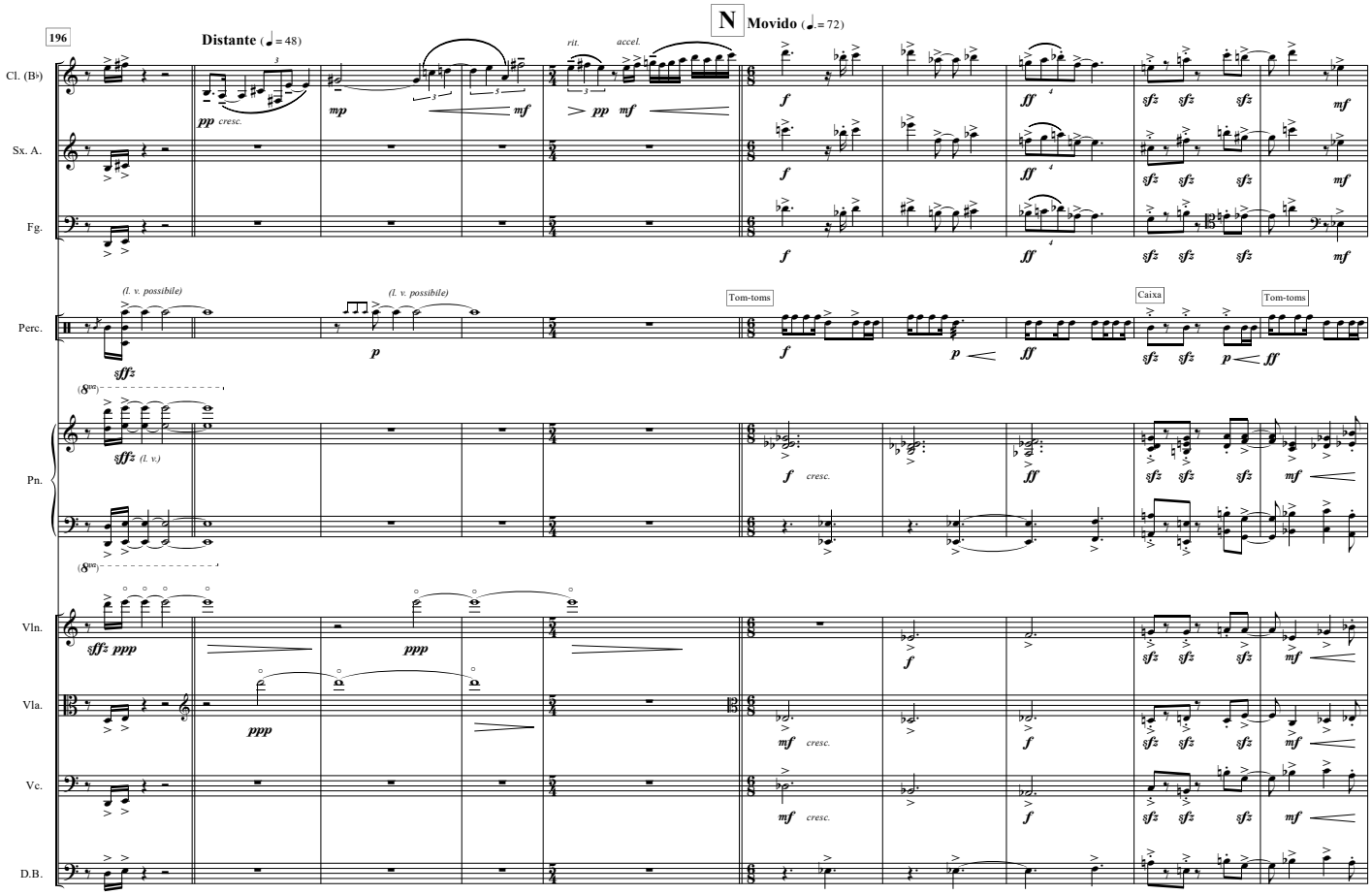
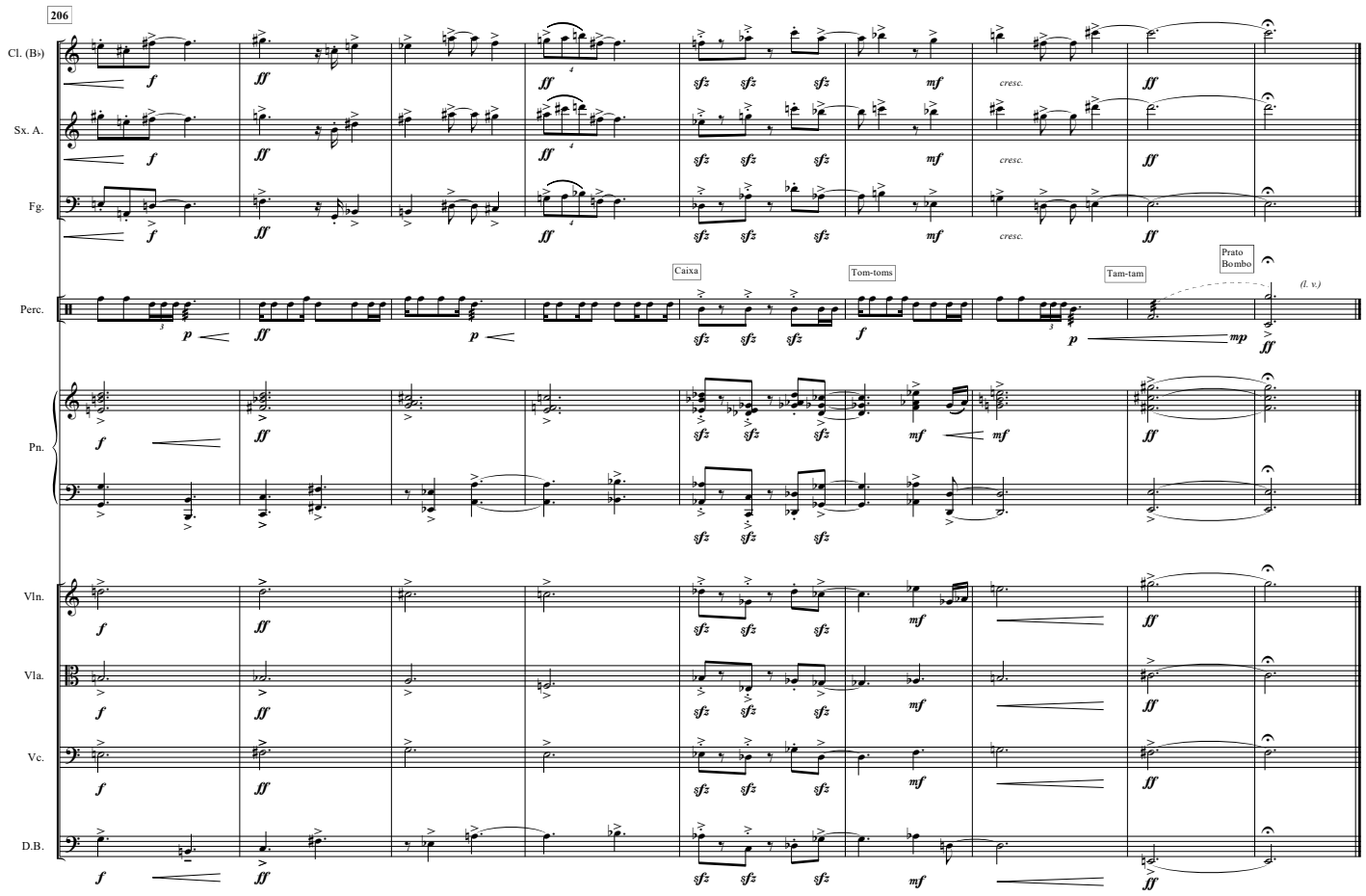
O planejamento da peça prevê regente.

Os tom-toms devem ser abafados com adesivos para evitar maior ressonância e favorecer mais os ataques. O timbre final deve ser relativamente seco.

dedicado ao ABSTRAI Ensemble

Noneto

para ensemble (clarineta, saxofone alto, fagote; percussão, piano;
violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Partitura

B
accel. poco a poco
Cl. (B♭)
Sx. A.
Fg.
Vb.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
pp espressivo, rubato
mp cresc.
mf
pp
p
mp
cresc.
mf cresc.
sfz
f mp
f
mp
pp
p cresc.
p cresc.
mp cresc.
mf
pp
mp cresc.

24
C
Movido (𝅗𝅥 = 80)
Cl. (B♭)
Sx. A.
Fg.
Perc.
Vb.
Pn.
Vln.
Vla.
Vc.
D.B.
Tom-toms
Prato
Gongos
Caixa
(l. v.)
mf f p f
p cresc.
f dim.
p
mf cresc.
f
f
p
mp
p
pp mp
p f
f
ff mf
mf
f
sfz
f
mp
mf
f
mf
mf
f
mp
mf
mf
f
p
mf
p
mf

32
Cl. (B♭)
Sx. A.
Fg.
Tom-toms
Bombo
Tom-toms
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.

43
rall.
Lento (♩ = 48)
D
Tempo subito (♩ = 80)
Cl. (B♭)
Sx. A.
Fg.
Caixa
Tom-toms
Prato
(l. v.)
Gongos
Perc.
Vb.
Vibrafone
pp sereno
Pn.
Vln.
Vla.
Vc.
D.B.
cresc.

55
E
accel.
F
Movido (♩. = 72)
Cl. (B♭)
Sx. A.
Fg.
Caixa
Perc.
Tom-toms
Pn.
(l. v. possibile)
Vln.
Vla.
Vc.
D.B.
espressivo
cresc.

67
Cl. (B♭)
Sx. A.
Fg.
Caixa
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
cresc.

77
G
Cl. (B♭)
Sx. A.
Fg.
Perc.
Prato
Tom-toms
Pn.
Vln.
Vla.
Vc.
D.B.
vigoroso
loco

89
H
Cl. (B♭)
Sx. A.
Fg.
Perc.
Caixa
Prato
leve
Pn.
Vln.
Vla.
Vc.
D.B.

98
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
Triângulo
Gongos
Tam-tam
(l. v.)
cresc.

107
I
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
Prato
Gongos
(l. v.)
cresc.

115
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
Bombo
Gongos
cresc.

123
J
Moderato (♩ = 68)
rall. molto
Cl. (B♭)
Sx. A.
Fg.
Perc.
Vb.
Vln.
Vla.
Vc.
D.B.
(l. v.)
Vibrafone
pizz.
cresc.
dim.

131
K
Movido (♩ = 80)
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
harm.nat.
Sul A-E
Vln.
harm.nat.
Sul D-A
Vla.
Vc.
(l. v.)
arco
D.B.
142
L
Tom-toms
Prato
Gongos
(l. v.)

154
Cl. (B♭)
Sx. A.
Fg.
Caixa
Tom-toms
Bombo
Tom-toms
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.

165
M
Grave (♩ = 60)
Cl. (B♭)
Sx. A.
Fg.
Caixa
(l. v.)
Perc.
(press keys silently)
(l. v.)
Pn.
harm.nat.
Sul D-A
Vln.
harm.nat.
Sul D-A
pp doce, melancolico
Vla.
pp inespressivo, gelido
cresc.
p doce, melancolico
Vc.
ppp inespressivo, gelido
cresc.
pizz. Bartok
D.B.

175
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
mp ansioso
cresc.
(Sul G)
arco
182
(Sul D)
raivoso

188
Tempo (♩ = 60)
rit.
Cl. (B♭)
Sx. A.
Fg.
Perc.
Pn.
Vln.
Vla.
Vc.
D.B.
(Sul G)
cresc.

196
Distante (♩ = 48)
N Movido (♩. = 72)
rit.
accel.
Cl. (B♭)
Sx. A.
Fg.
Perc.
(l. v. possibile)
Tom-toms
Caixa
Pn.
(l. v.)
Vln.
Vla.
Vc.
D.B.
cresc.

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Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Clarineta (B♭)

Rio de Janeiro, 10-2014

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Noneto

para ABSTRAI Ensemble

Pauxy Gentil-Nunes
2014e

Noneto é um estudo singelo de texturas e desenvolvimento motívico relativamente tradicionais, com uma referência ao repertório camerístico da fase moderna da música de concerto brasileira, e especialmente às obras antológicas e homônimas de Villa-Lobos e Guerra-Peixe, às quais a peça presta homenagem e aponta retrospectivamente.

Noneto *is a simple study of textures and motivic development in a traditional fashion, with references to the repertoire of brazilian modern concert chamber music, specially the homonymous and anthological works of Villa-Lobos and Guerra-Peixe, to whom this piece pays tribute and points in retrospect.*

Noneto

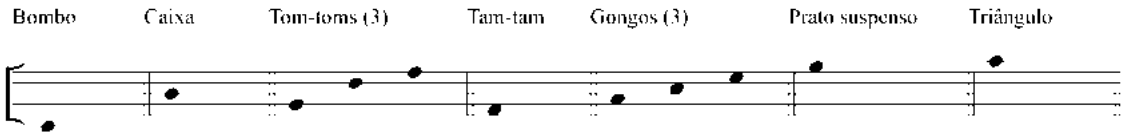
para ABSTRAI Ensemble

Pauxy Gentil-Nunes
2014e

Instrumentação

Clarineta (Sib)	**Percussão:**	**Piano**
	Triângulo	
Saxofone Alto	Prato suspenso	**Violino**
	Tontoms (2)	
Fagote 1	Gongos (3)	**Viola**
	Tam tam	
	Caixa	**Violoncelo**
	Bombo Sinfônico	
	Vibrafone	**Contrabaixo**

O planejamento da peça prevê regente.



Os tom-toms devem ser abafados com adesivos para evitar maior ressonância e favorecer mais os ataques. O timbre final deve ser relativamente seco.

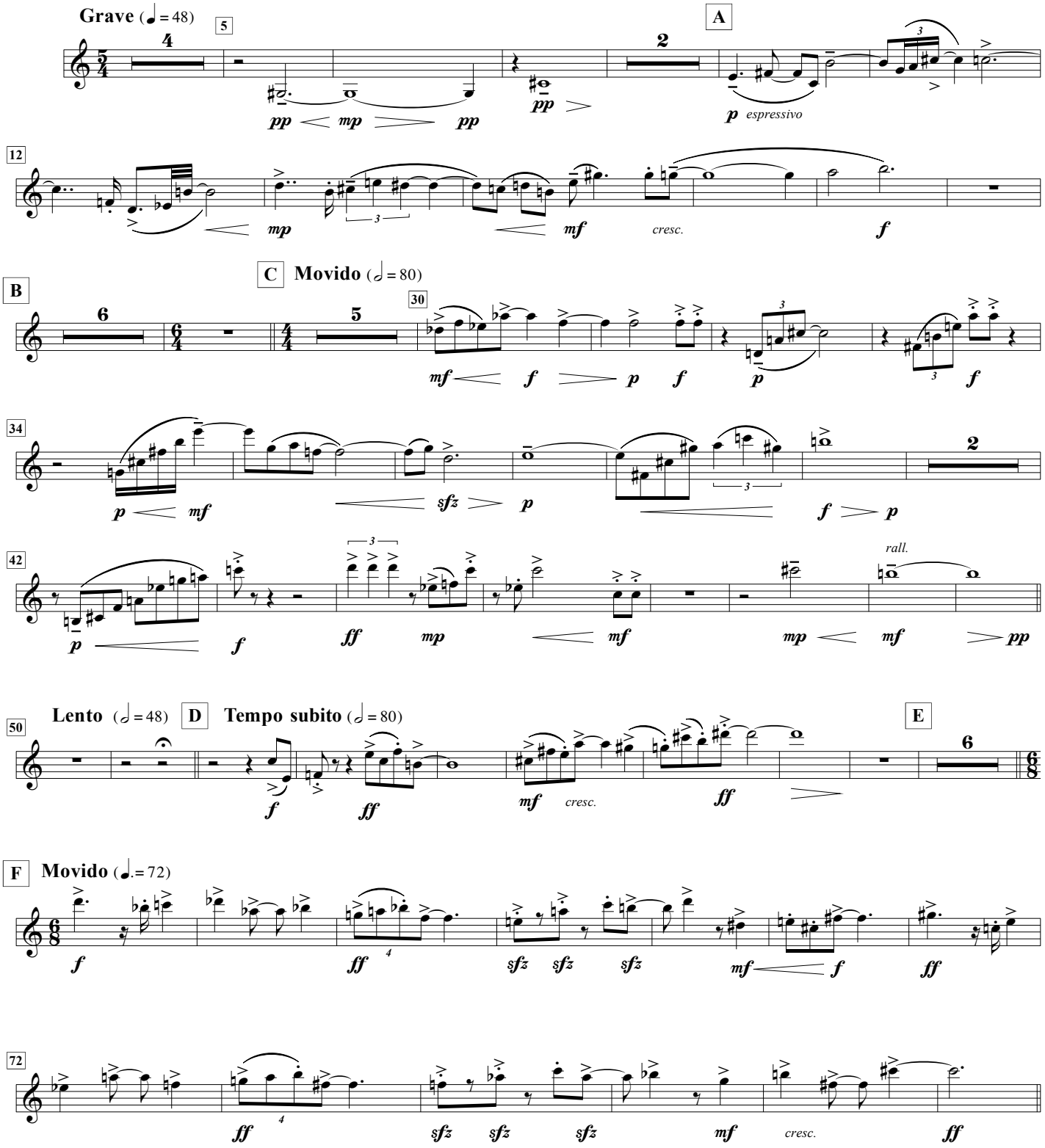
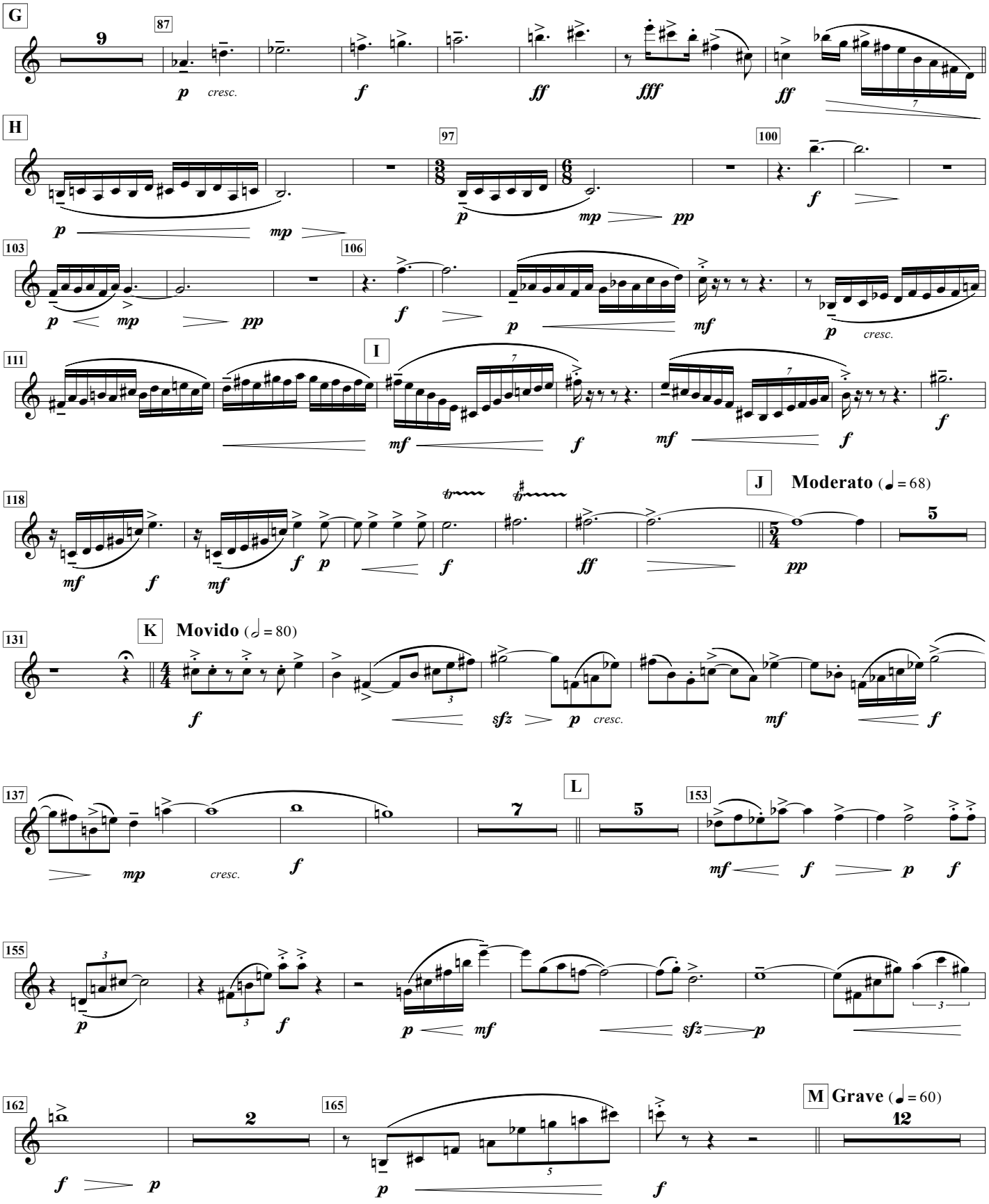
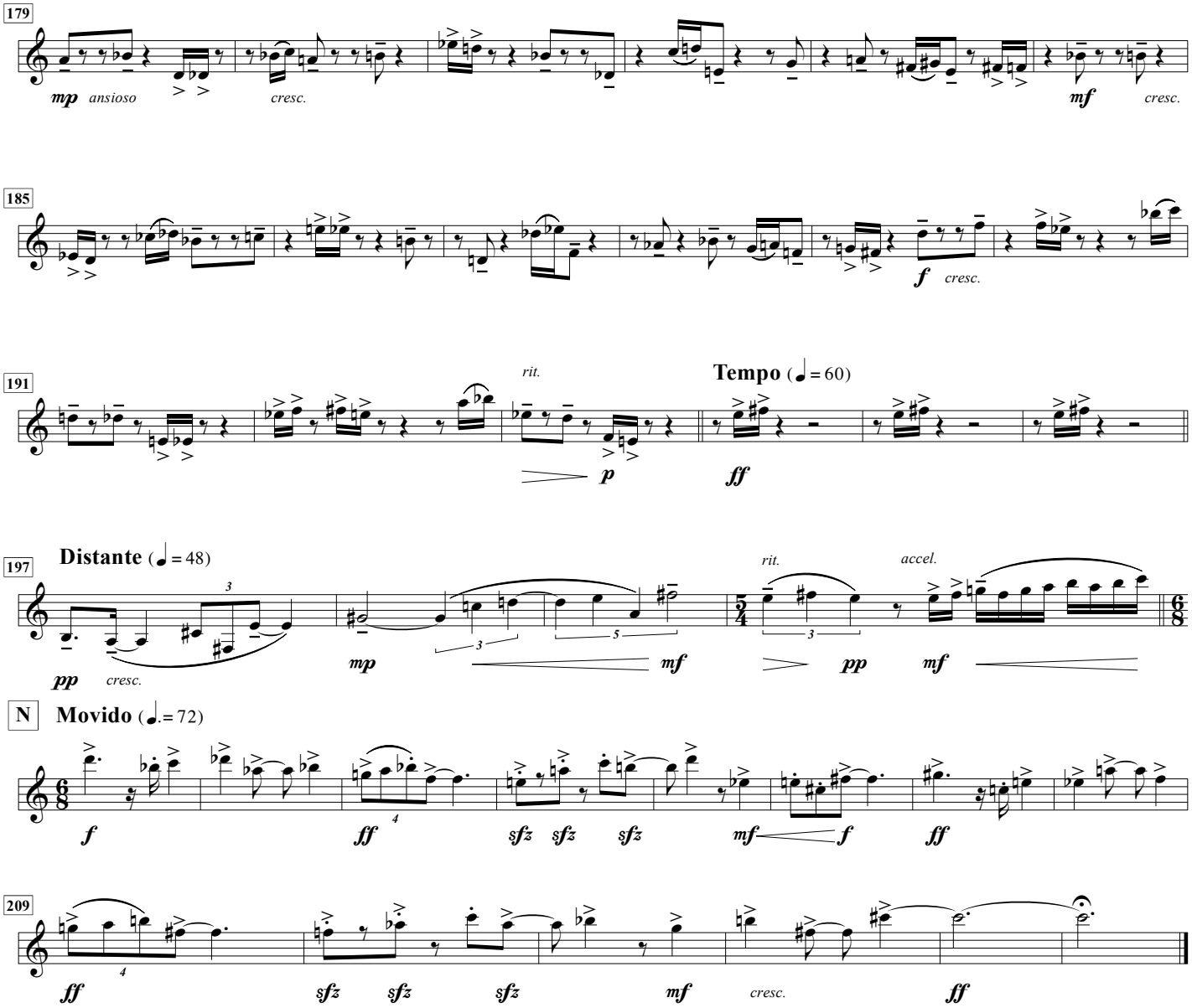
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Clarineta (B♭)

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Clarineta (B♭)

G
87
9
p cresc.
f
ff
fff
ff
H
97
100
p
mp
p
mp
pp
f
103
106
p
mp
pp
f
p
mf
p cresc.
111
I
mf
f
mf
f
f
118
J Moderato (♩ = 68)
mf
f
mf
f
p
f
ff
pp
5
131
K Movido (𝅗𝅥 = 80)
f
sfz
p cresc.
mf
f
137
L
7
5
153
mp
cresc.
f
mf
f
p
f
155
p
f
p
mf
sfz
p
162
M Grave (♩ = 60)
2
165
12
f
p
p
f

©2014 Pauxy Gentil-Nunes - Clarineta (B♭)

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Saxofone Alto (E♭)

Rio de Janeiro, 10-2014

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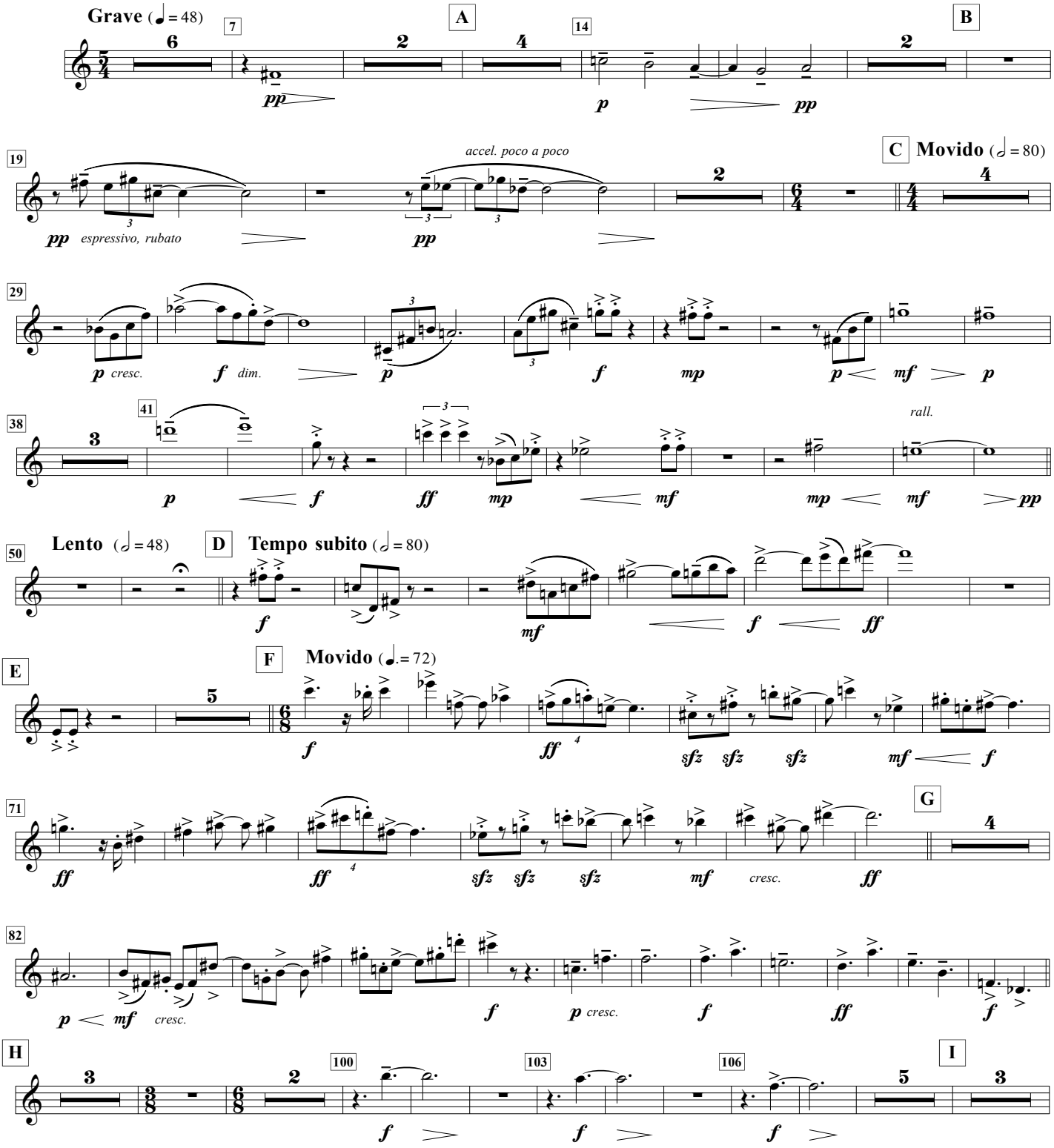
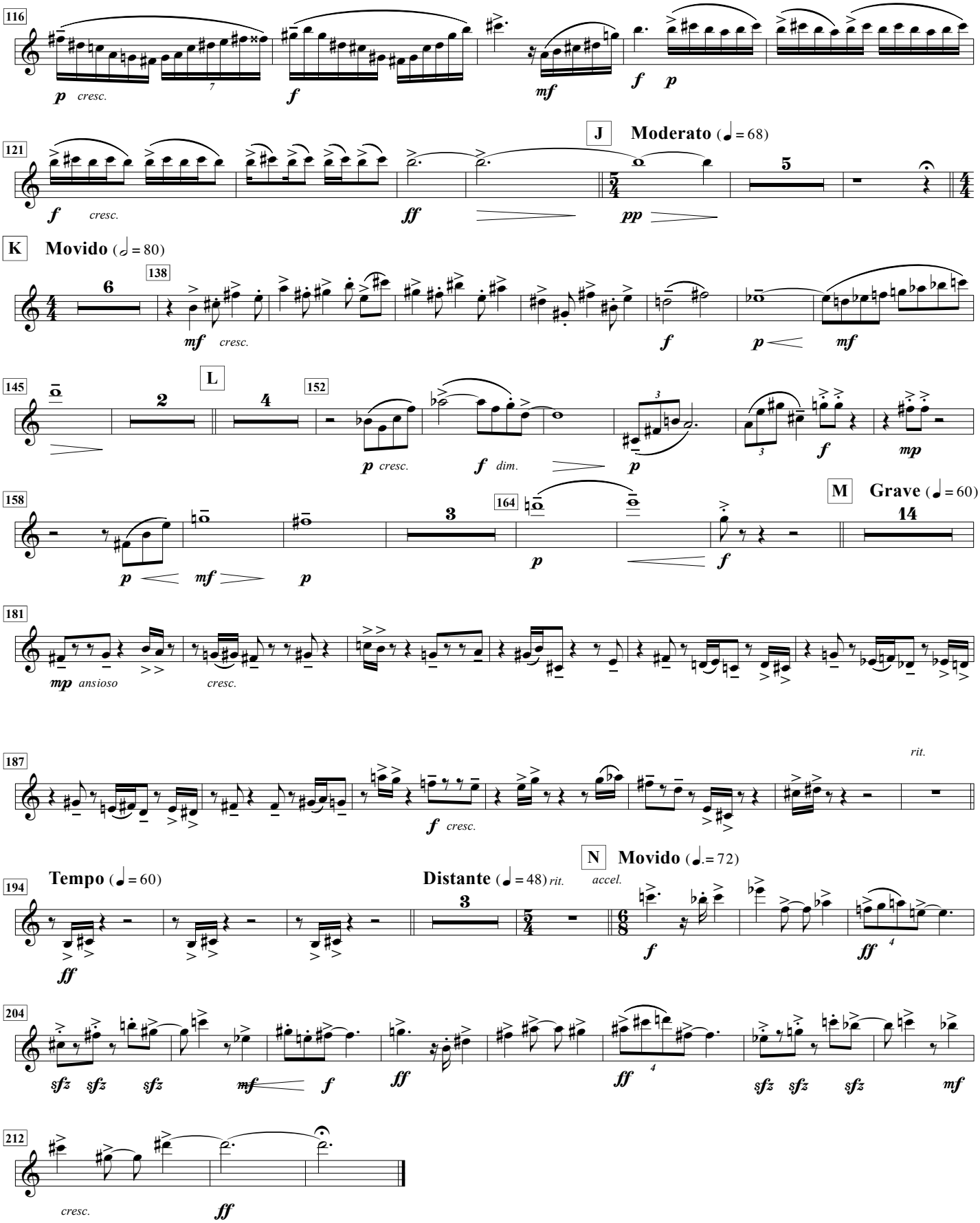
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Saxofone Alto (E♭)

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Saxofone Alto (E♭)

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Fagote 1

Rio de Janeiro, 10-2014

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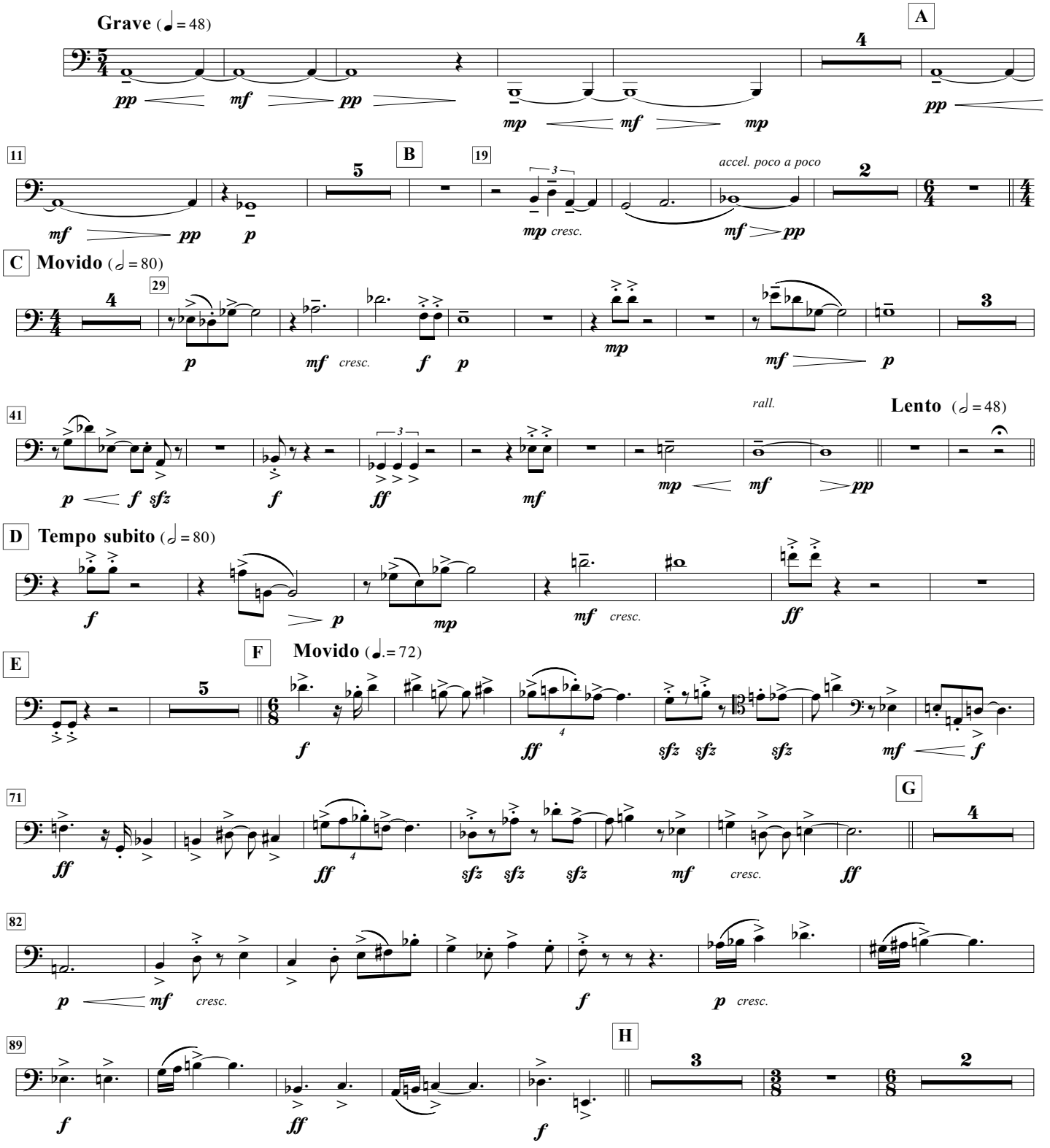
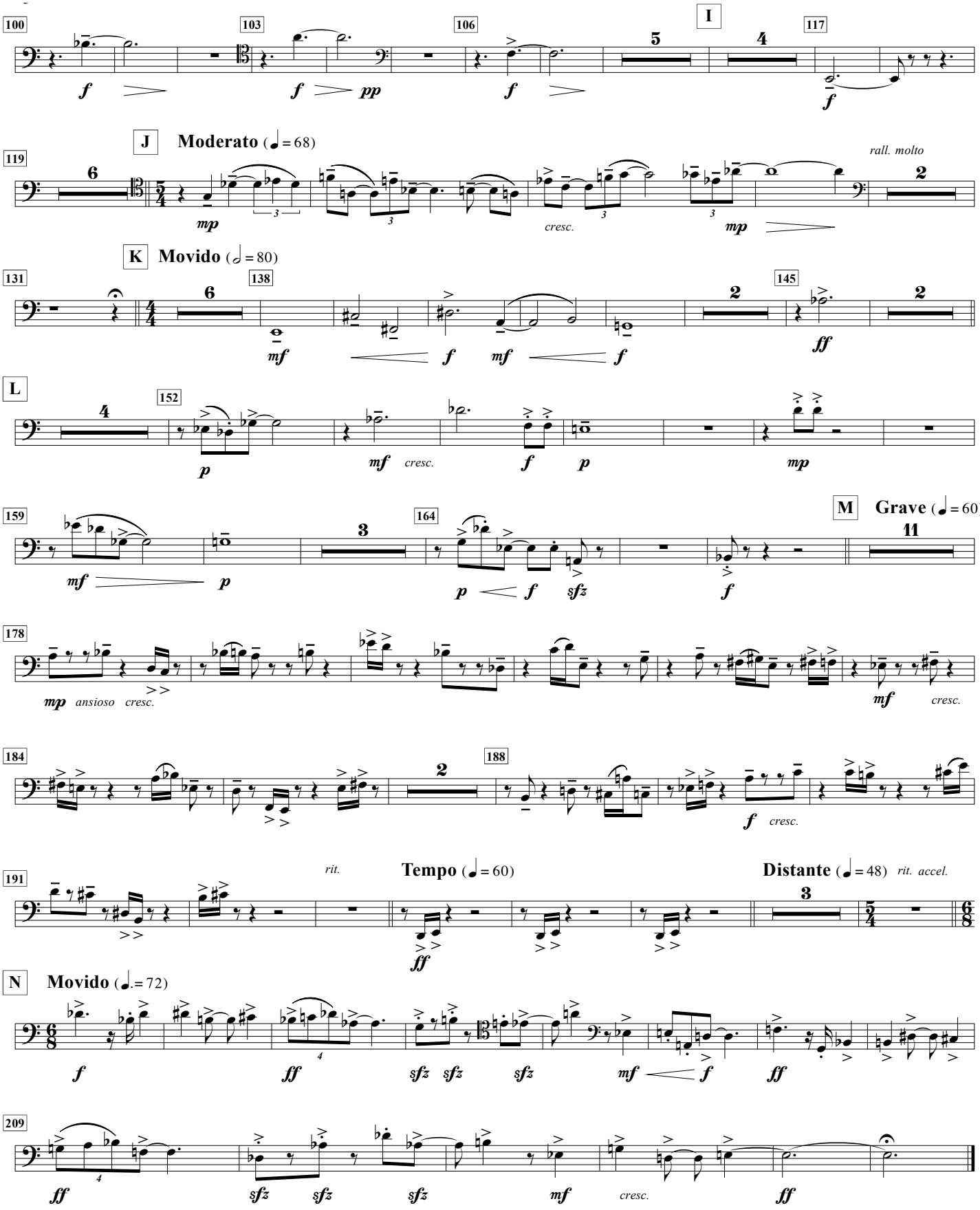
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Fagote 1

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Fagote 1

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Percussão

Rio de Janeiro, 10-2014

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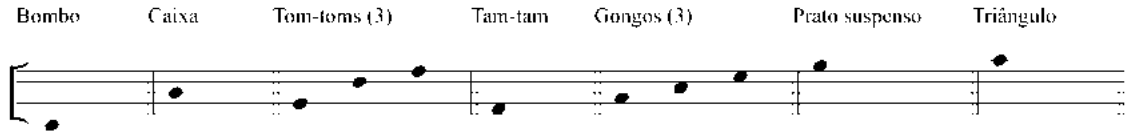
Noneto

para ABSTRAI Ensemble

Pauxy Gentil-Nunes
2014e

Instrumentação

Clarineta (Sib)	**Percussão:**	**Piano**
	Triângulo	
Saxofone Alto	Prato suspenso	**Violino**
	Tontoms (2)	
Fagote 1	Gongos (3)	**Viola**
	Tam tam	
	Caixa	**Violoncelo**
	Bombo Sinfônico	
	Vibrafone	**Contrabaixo**

O planejamento da peça prevê regente.

Os tom-toms devem ser abafados com adesivos para evitar maior ressonância e favorecer mais os ataques. O timbre final deve ser relativamente seco.

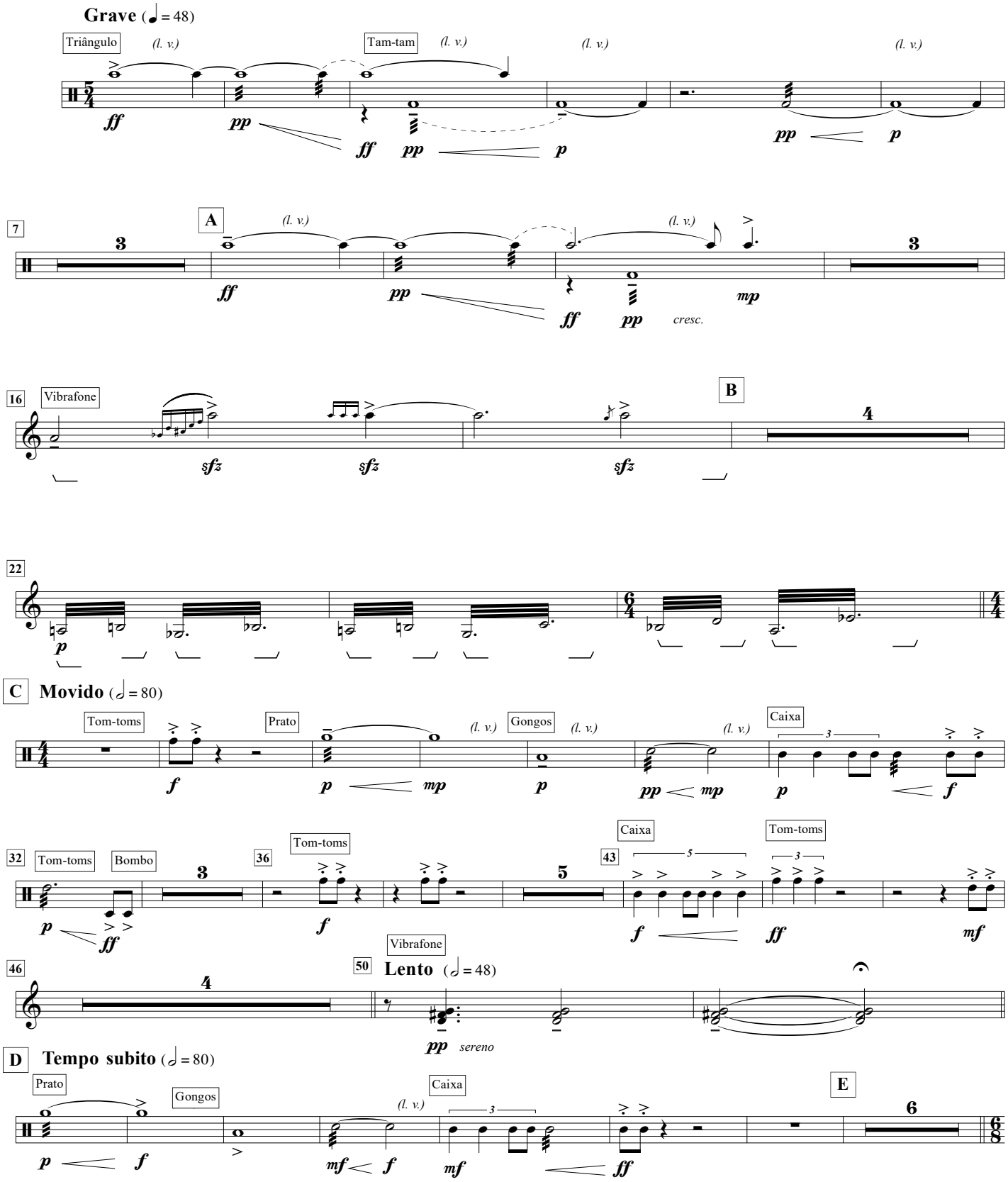
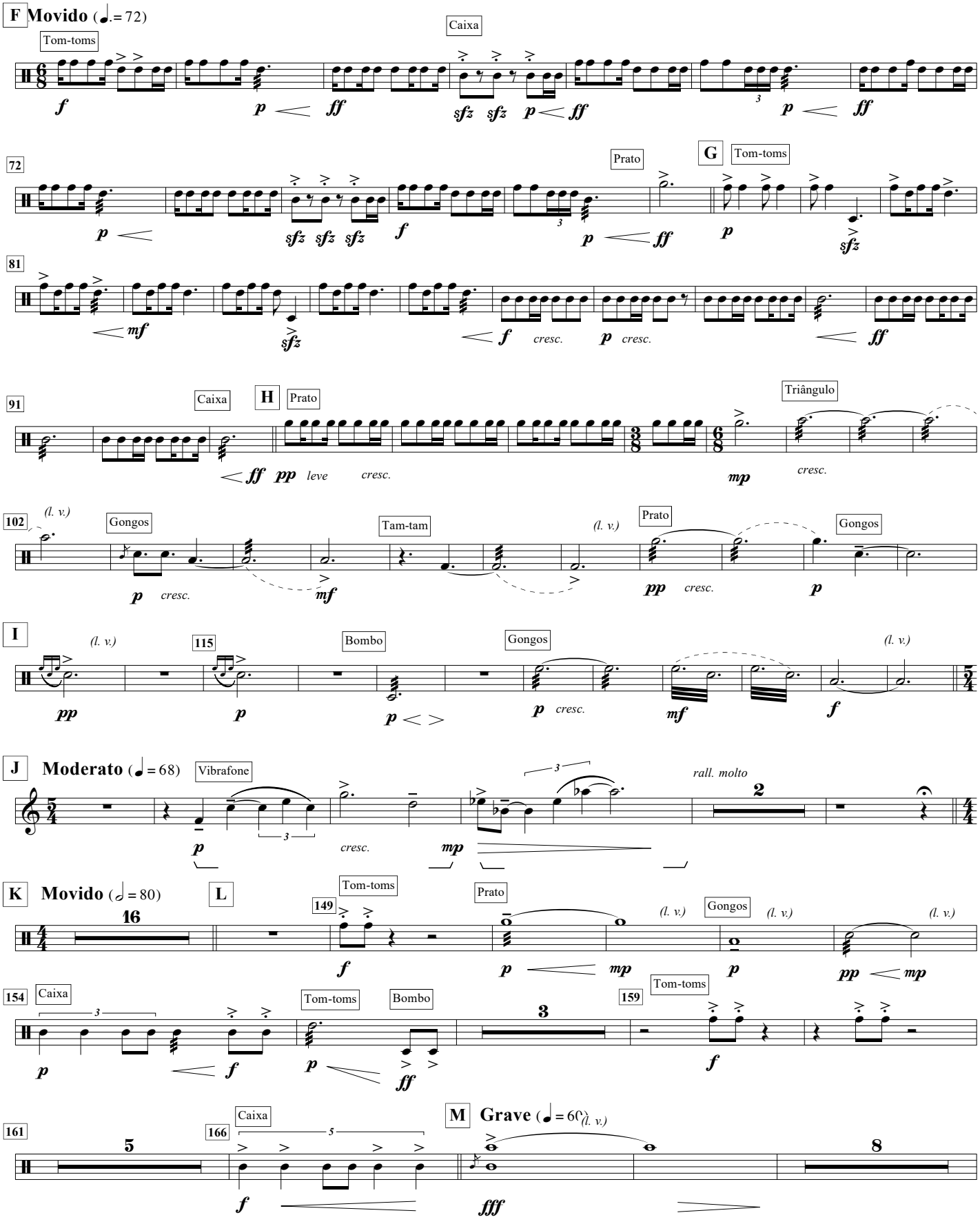
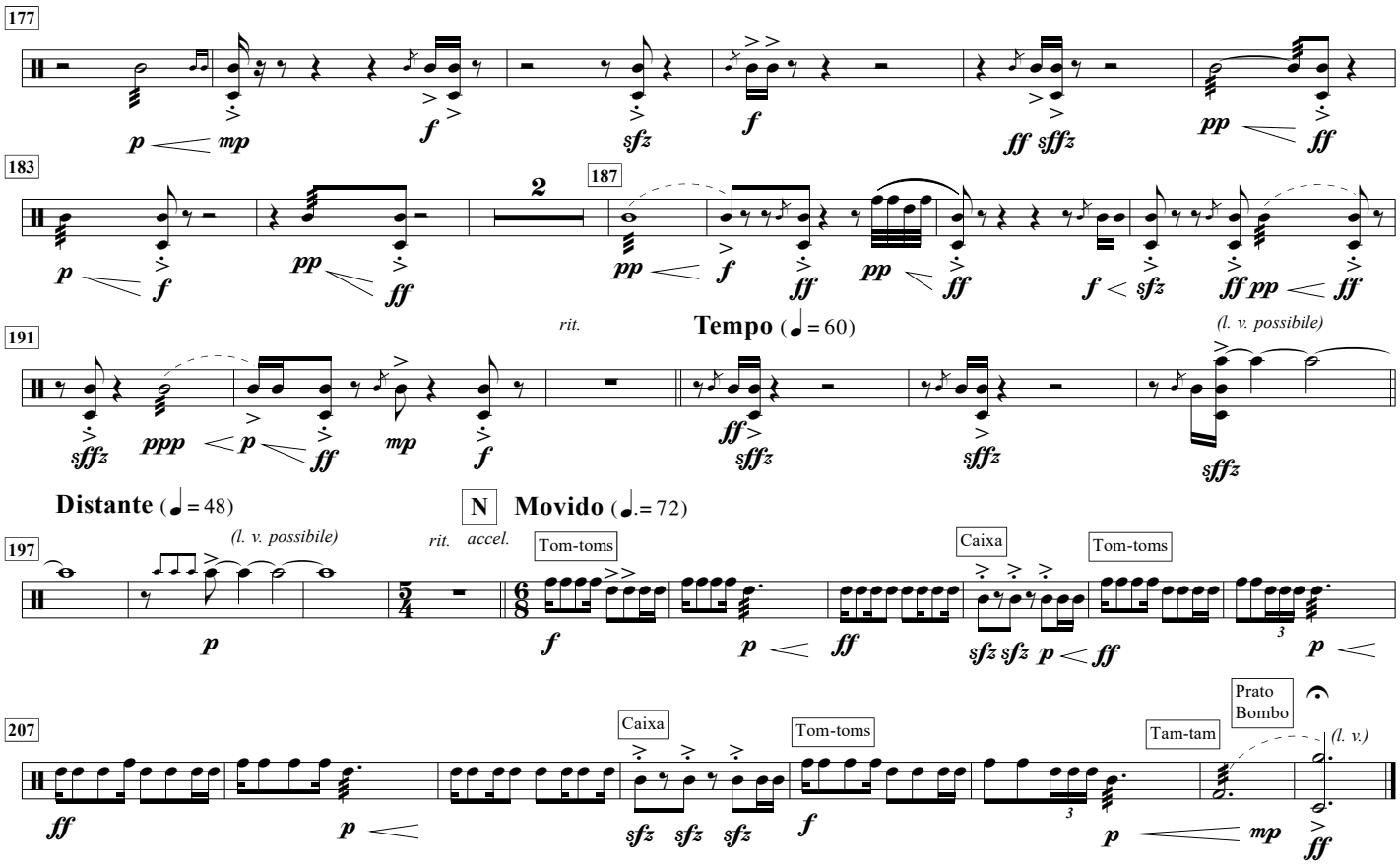
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Percussão

Durata ca. 9 min.

F Movido (♩. = 72)
Tom-toms
Caixa
72
Prato
G
Tom-toms
81
91
Caixa
H
Prato
Triângulo
102
(l. v.)
Gongos
Tam-tam
Prato
Gongos
I
115
Bombo
Gongos
J Moderato (♩ = 68)
Vibrafone
rall. molto
K Movido (𝅗𝅥 = 80)
L
149
Tom-toms
Prato
Gongos
154
Caixa
Tom-toms
Bombo
159
Tom-toms
161
166
Caixa
M Grave (♩ = 60)

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Noneto

para Abstrai Ensemble

Piano

Rio de Janeiro, 10-2014

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Noneto

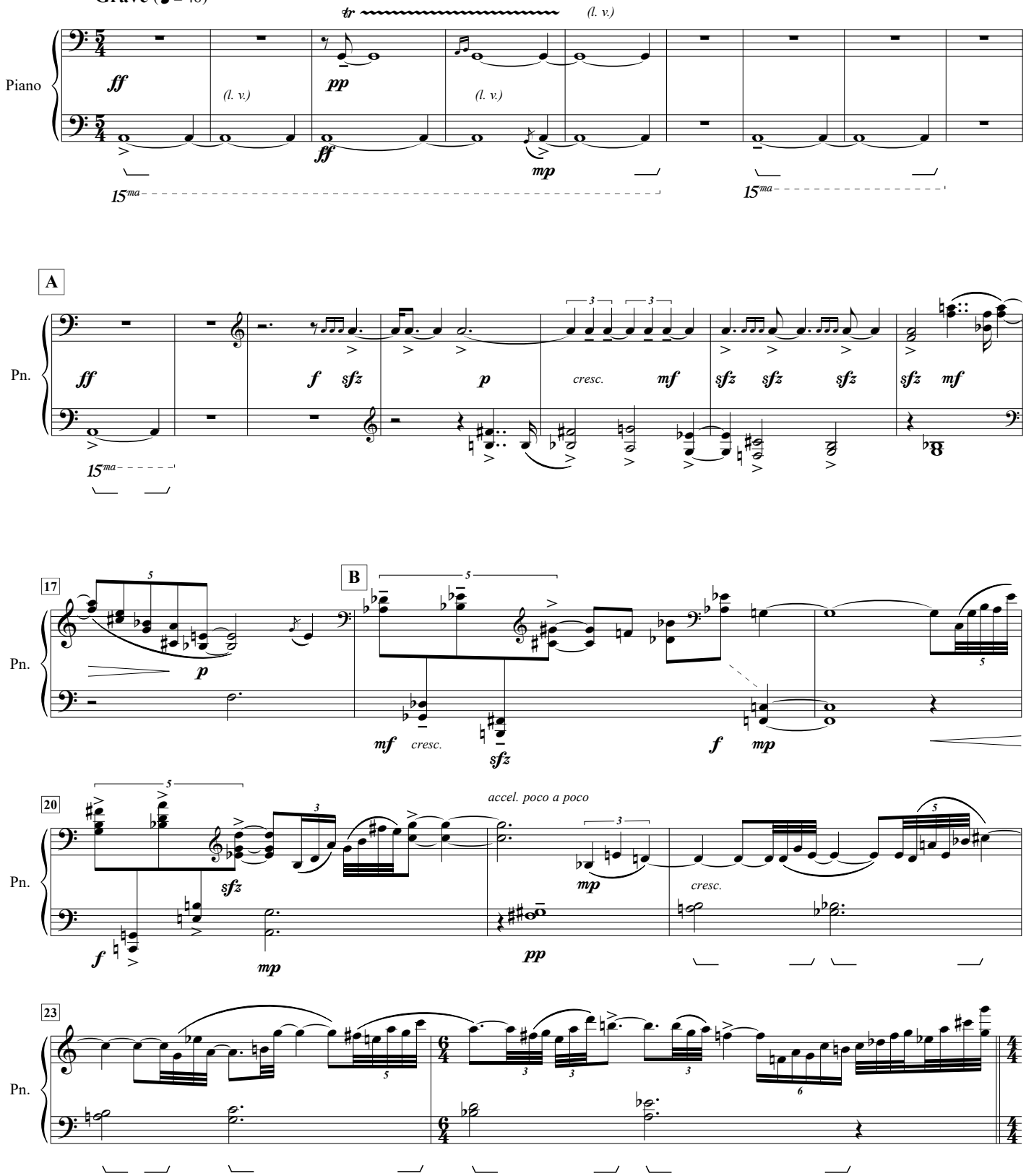
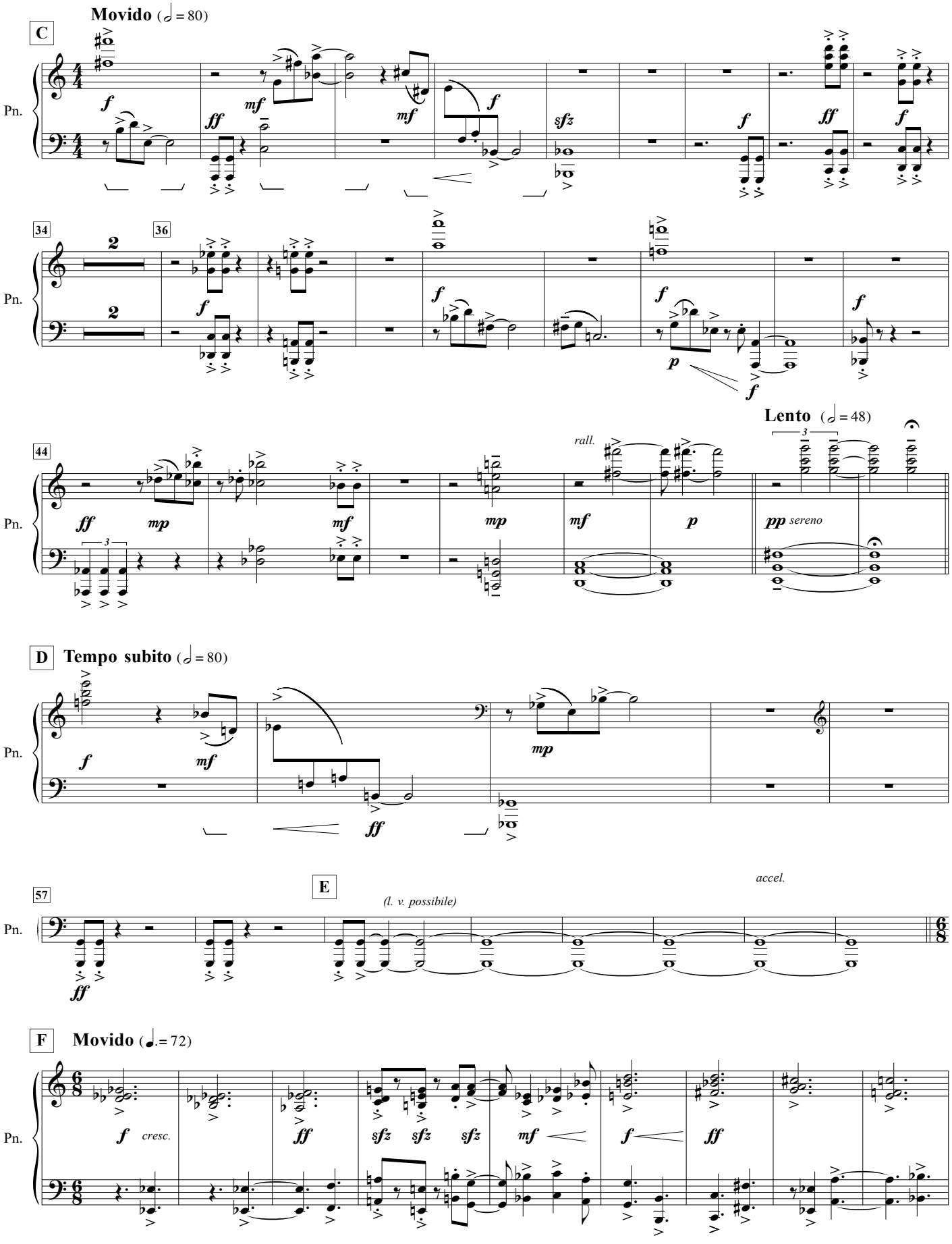
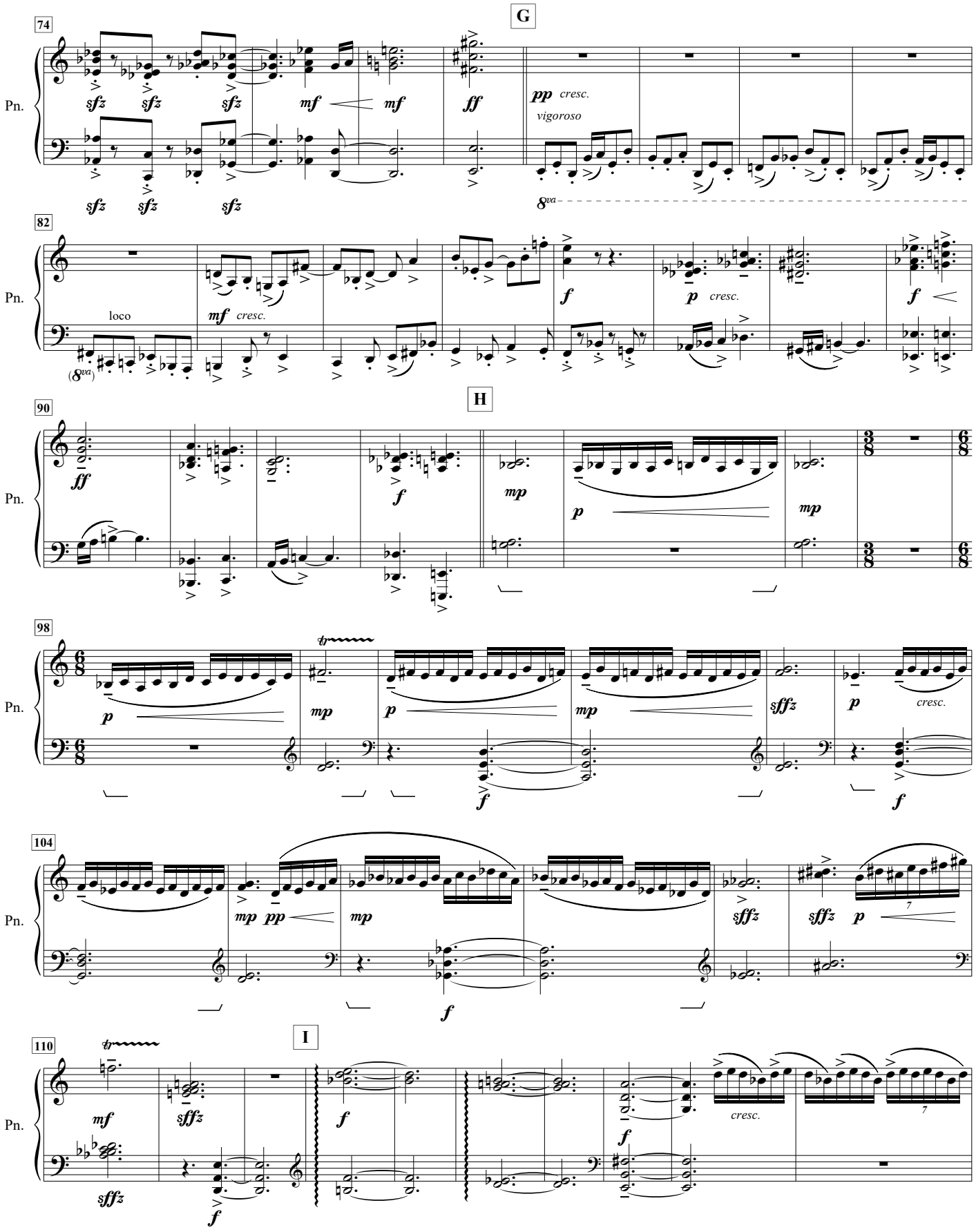
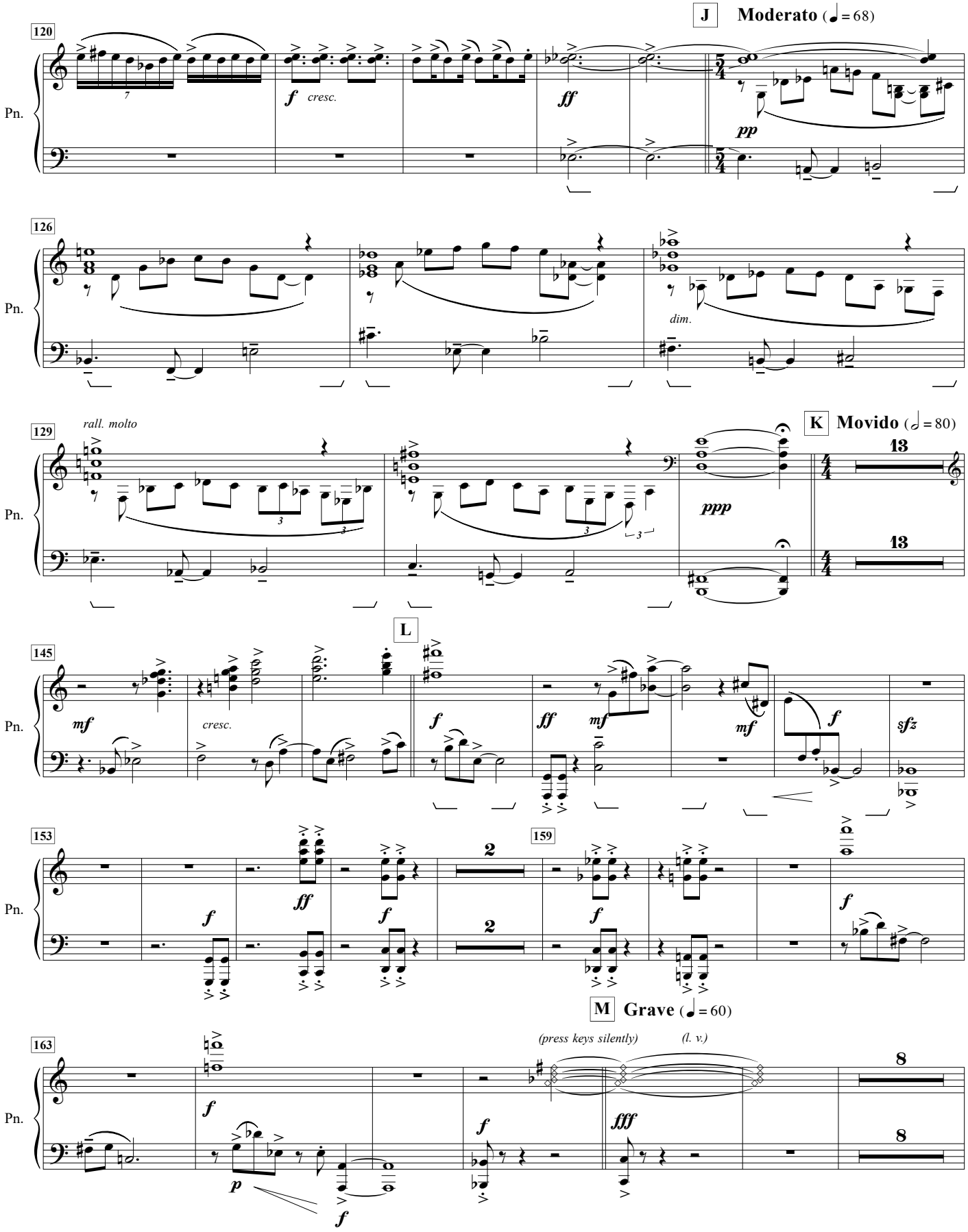
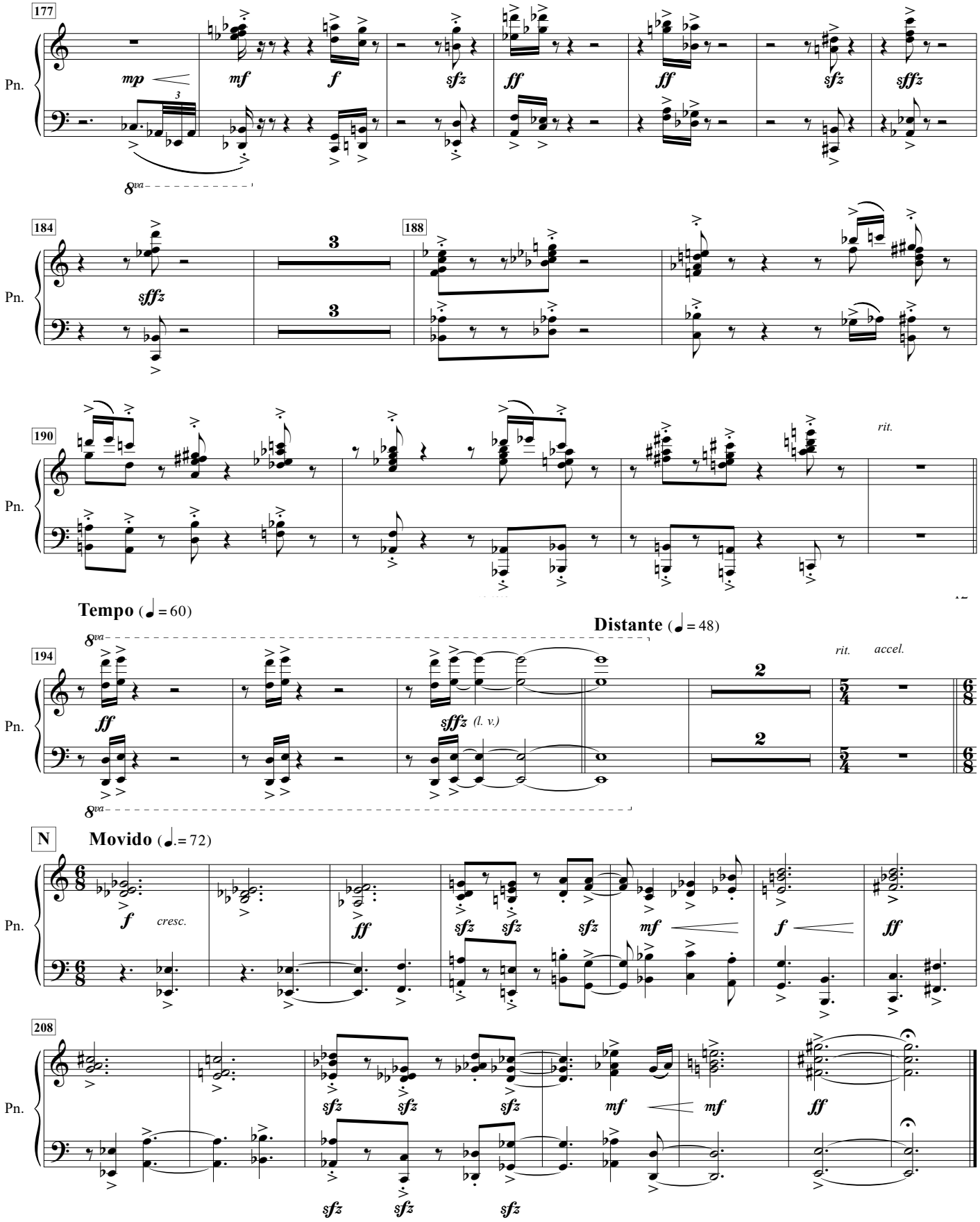
dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Piano

Durata ca. 9 min.

Grave (♩ = 48)

C
Movido (𝅗𝅥 = 80)
Pn.
34
36
Lento (𝅗𝅥 = 48)
rall.
44
pp sereno
D
Tempo subito (𝅗𝅥 = 80)
E
(l. v. possibile)
accel.
57
F
Movido (♩. = 72)
cresc.

G
74
Pn.
sfz
mf
ff
pp cresc.
vigoroso
8va
82
loco
mf cresc.
f
p cresc.
H
90
ff
mp
98
tr
sffz
cresc.
104
pp
110
sffz
I

J
Moderato (♩ = 68)
120
Pn.
f cresc.
ff
pp
126
dim.
129
rall. molto
K
Movido (𝅗𝅥 = 80)
ppp
13
13
L
145
mf
cresc.
f
ff
mf
sfz
153
159
2
2
M
Grave (♩ = 60)
163
(press keys silently)
(l. v.)
p
fff
8
8

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Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Violin

Rio de Janeiro, 10-2014

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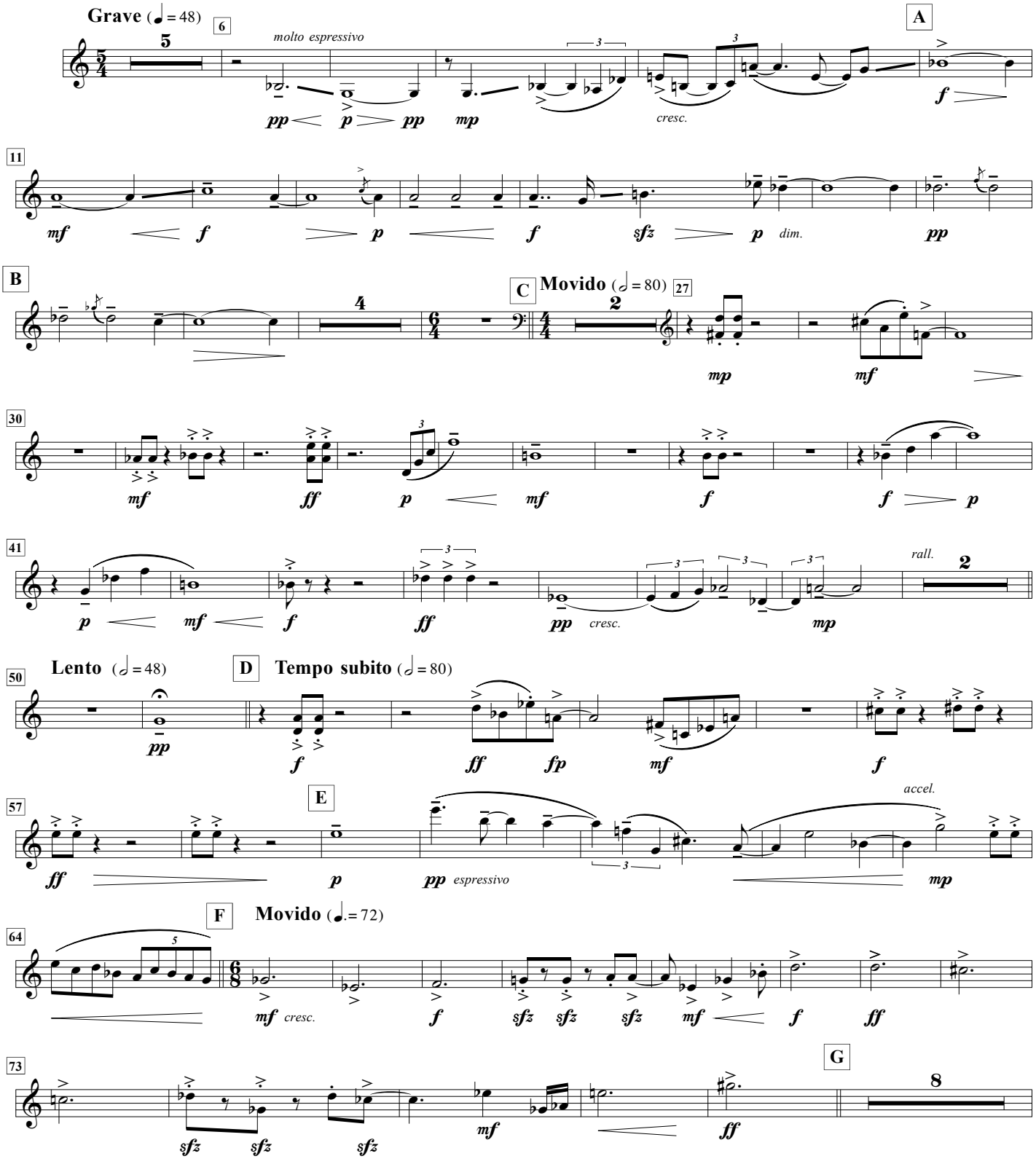
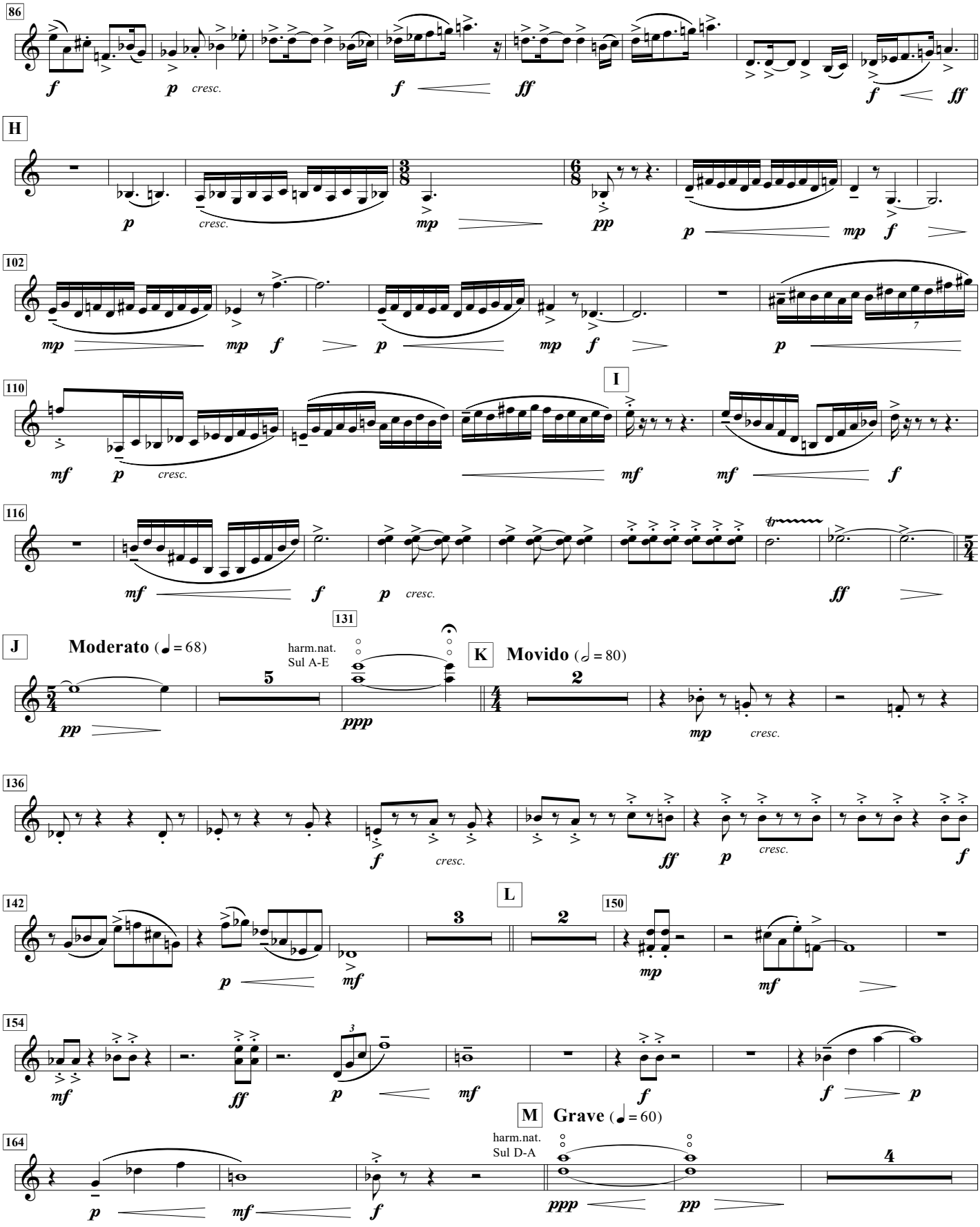
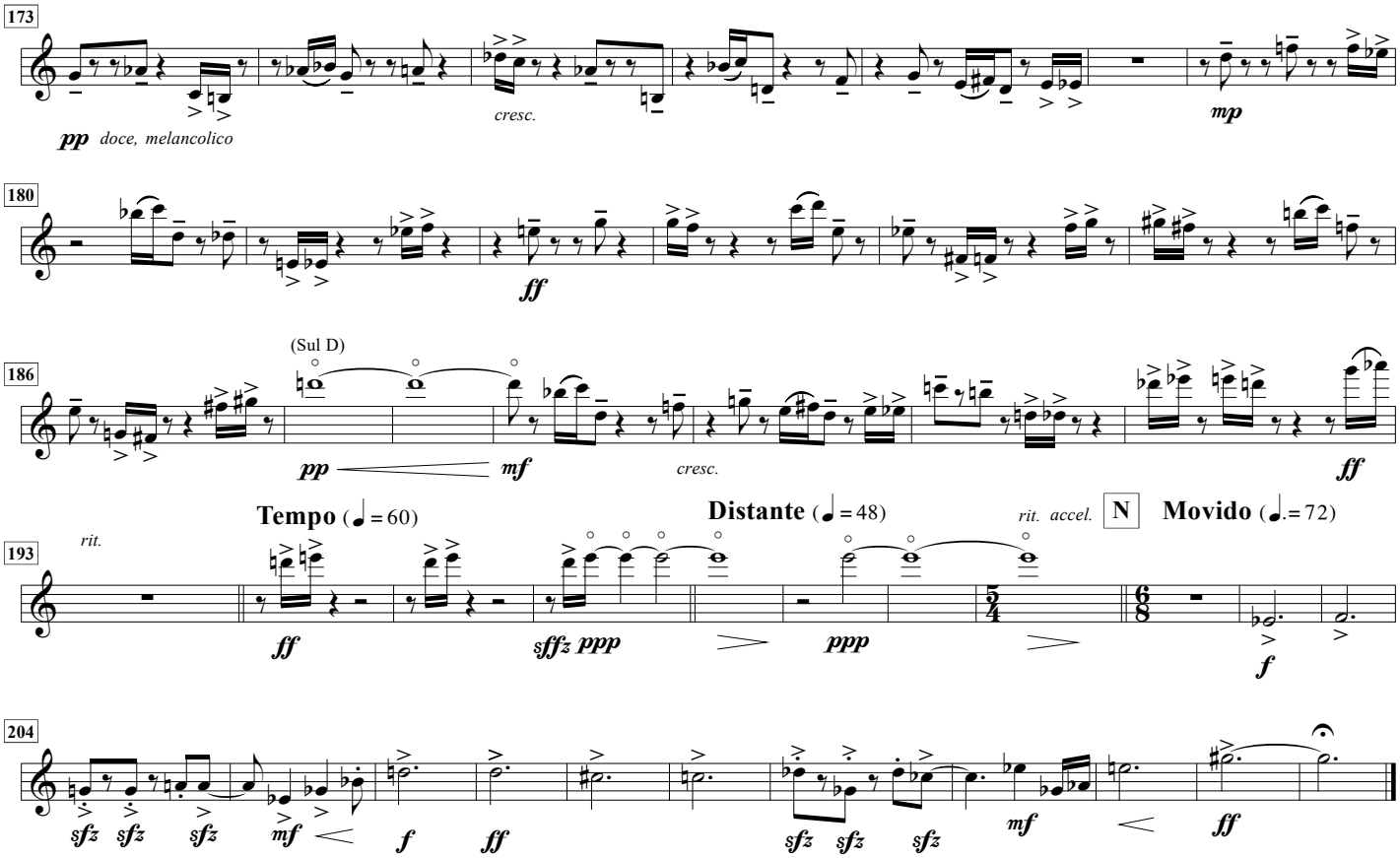
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Violin

Durata ca. 9 min.

86
f
p cresc.
f
ff
f
ff
H
p
cresc.
mp
pp
p
mp
f
102
mp
mp
f
p
mp
f
p
110
I
mf
p cresc.
mf
mf
f
116
mf
f
p cresc.
ff
131
J
Moderato (♩ = 68)
harm.nat.
Sul A-E
K
Movido (𝅗𝅥 = 80)
pp
ppp
mp cresc.
136
f cresc.
ff
p
cresc.
f
142
L
150
p
mf
mp
mf
154
mf
ff
p
mf
f
f
p
M
Grave (♩ = 60)
164
harm.nat.
Sul D-A
p
mf
f
ppp
pp

©2014 Pauxy Gentil-Nunes - Violin

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Viola

Rio de Janeiro, 10-2014

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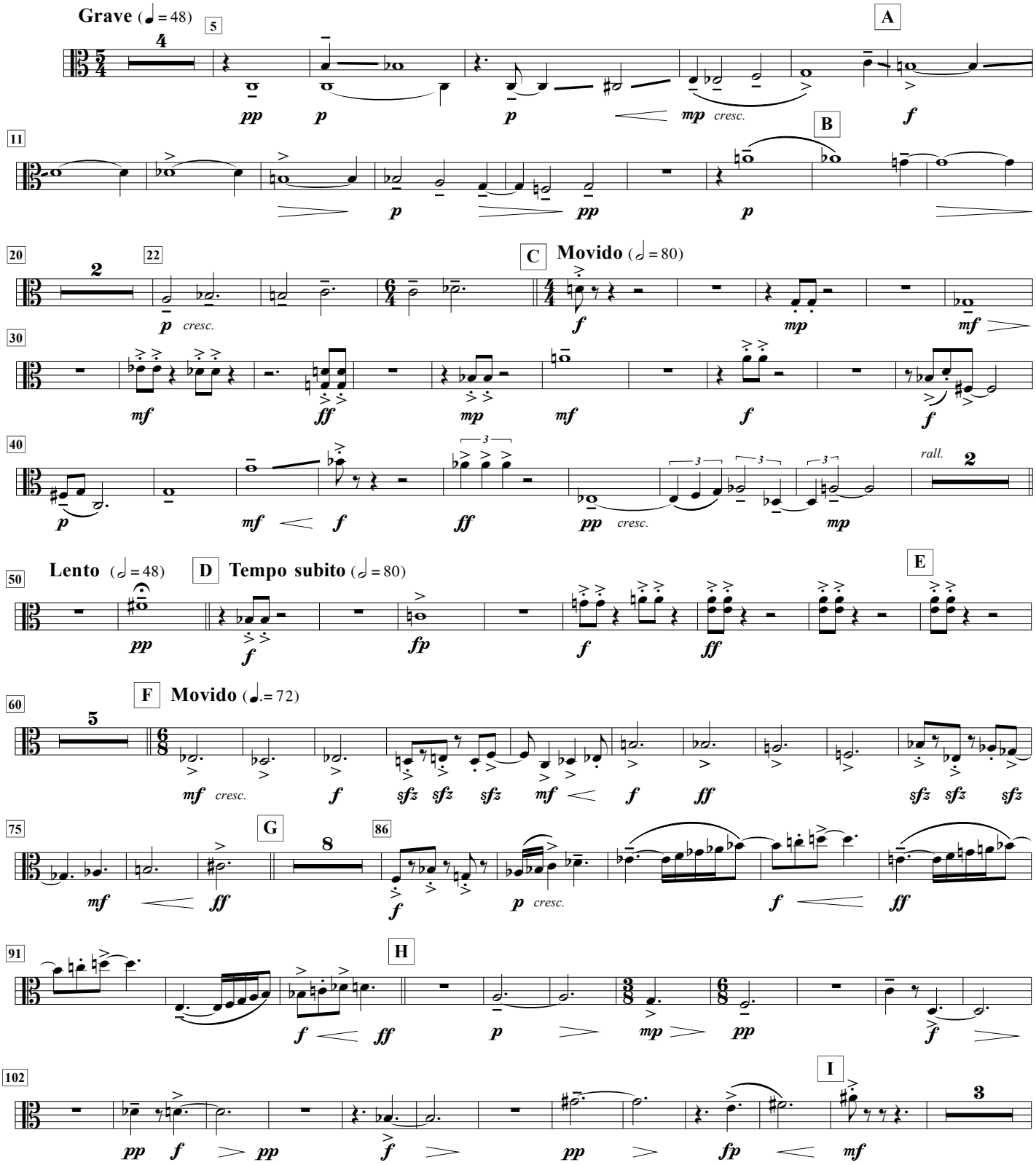
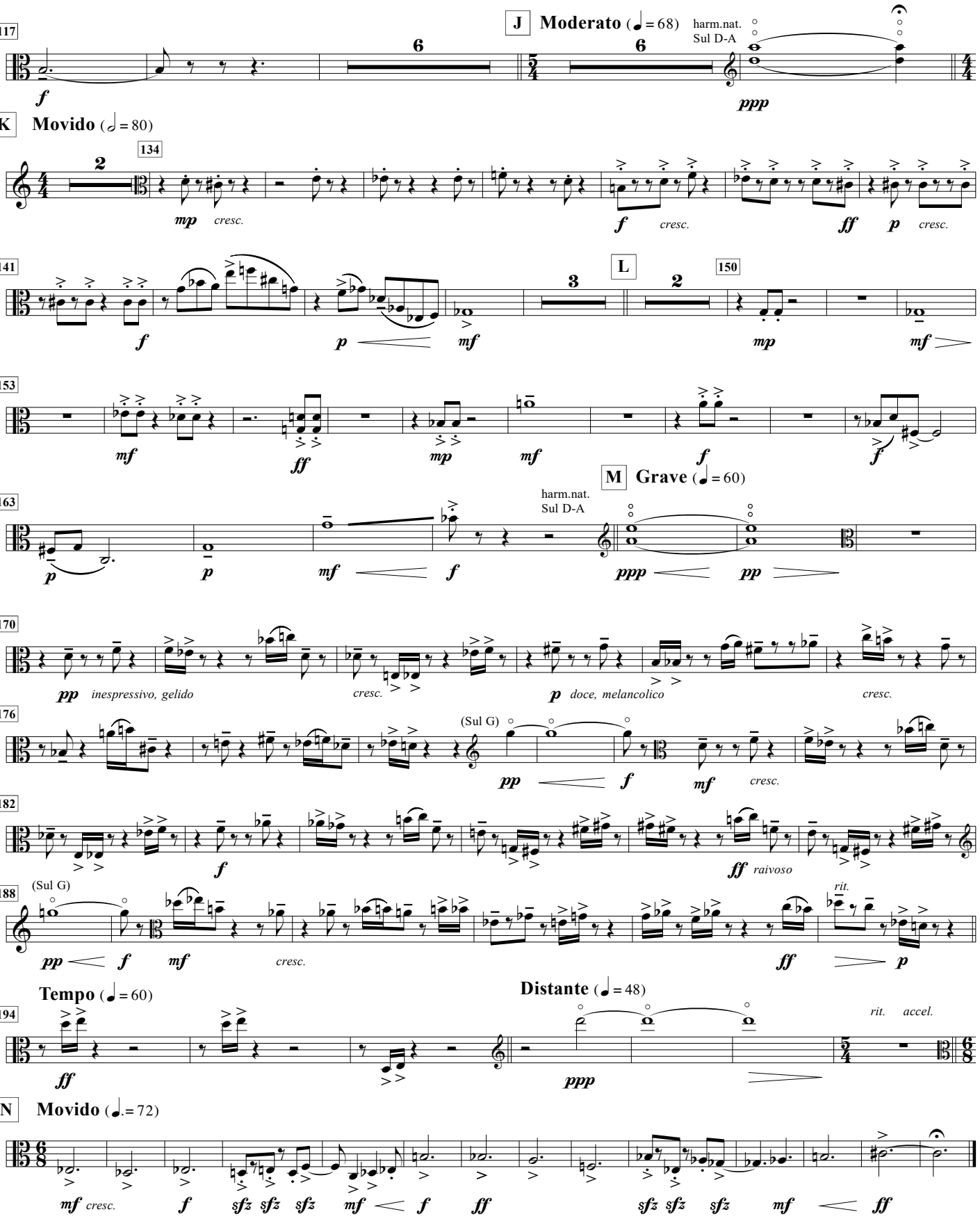
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Viola

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Viola

117
J Moderato (♩ = 68)
harm.nat.
Sul D-A
f
ppp
K Movido (𝅗𝅥 = 80)
134
mp cresc.
f cresc.
ff p cresc.
141
L
150
f
p mf
mp
mf
153
mf
ff
mp
mf
f
f
M Grave (♩ = 60)
163
harm.nat.
Sul D-A
p
p
mf
f
ppp
pp
170
pp inespressivo, gelido
cresc.
p doce, melancolico
cresc.
176
(Sul G)
pp
f
mf
cresc.
182
f
ff raivoso
188
(Sul G)
rit.
pp
f
mf
cresc.
ff
p
Tempo (♩ = 60)
Distante (♩ = 48)
194
rit. accel.
ff
ppp
N Movido (♩. = 72)
mf cresc.
f
sfz sfz sfz
mf
f
ff
sfz sfz sfz
mf
ff

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Violoncelo

Rio de Janeiro, 10-2014

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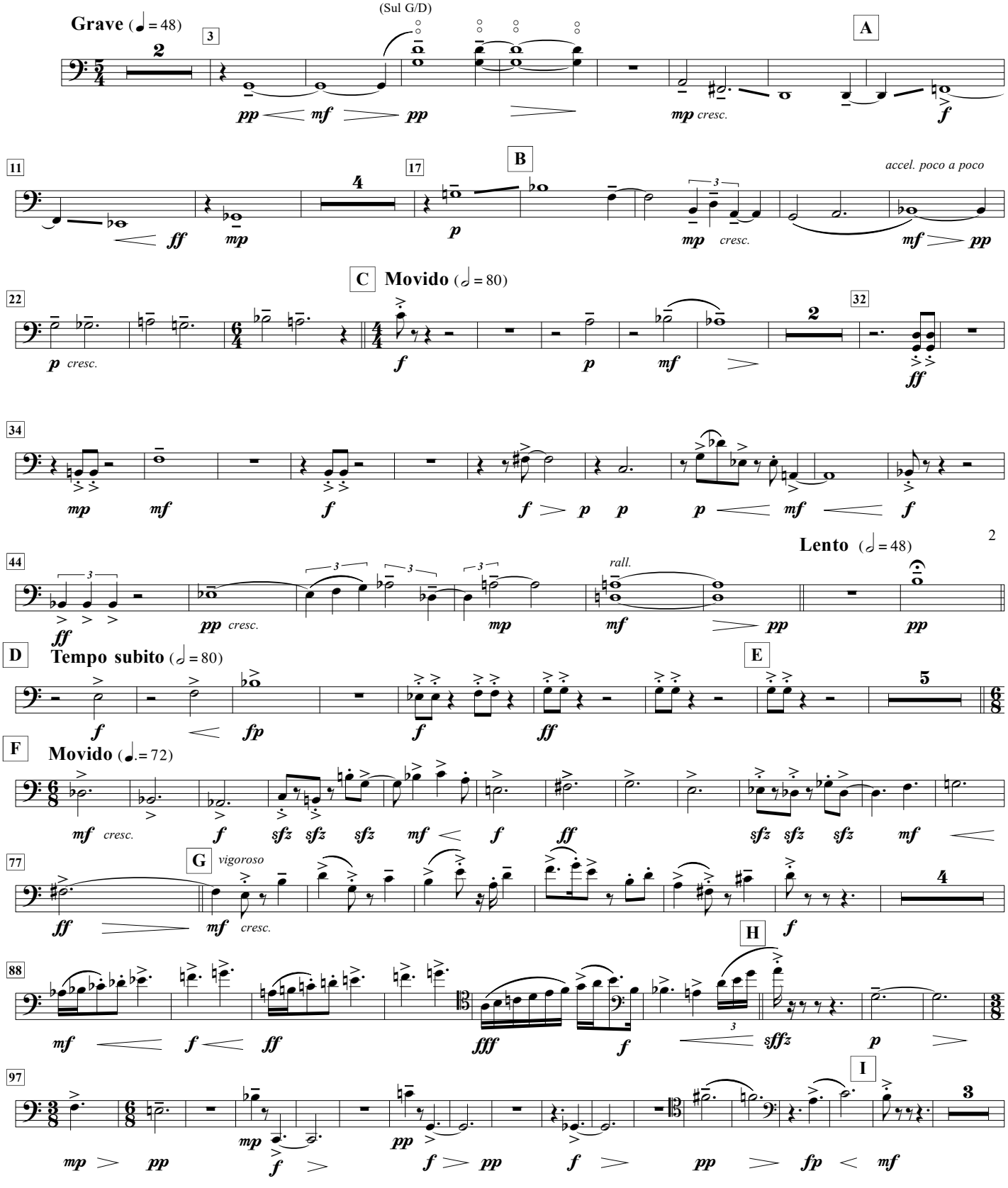
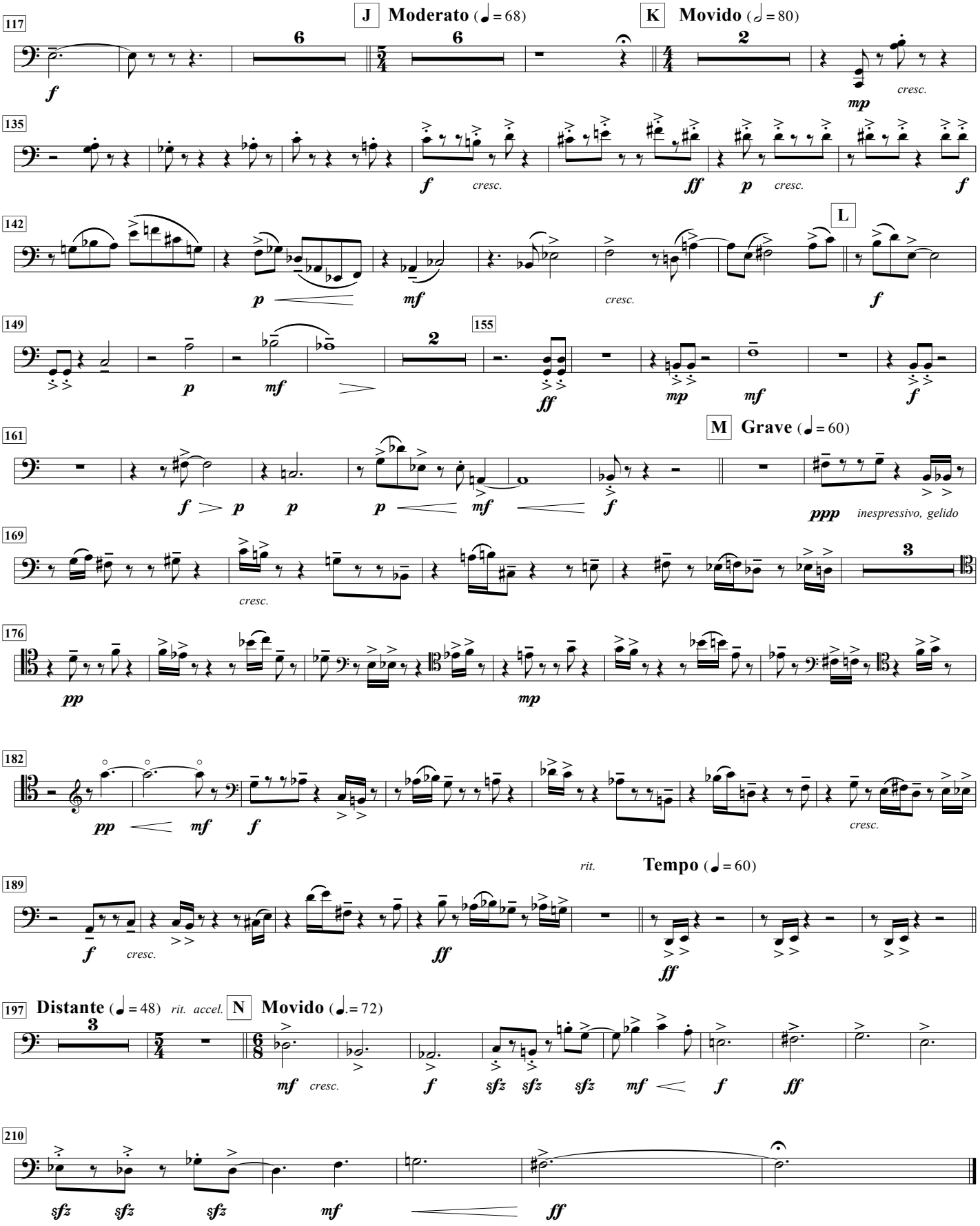
Noneto

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

dedicado ao ABSTRAI Ensemble

Violoncelo

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Durata ca. 9 min.

©2014 Pauxy Gentil-Nunes - Violoncelo

©2014 Pauxy Gentil-Nunes - Violoncelo

Pauxy Gentil-Nunes

Noneto

para Abstrai Ensemble

Contrabaixo

Rio de Janeiro, 10-2014

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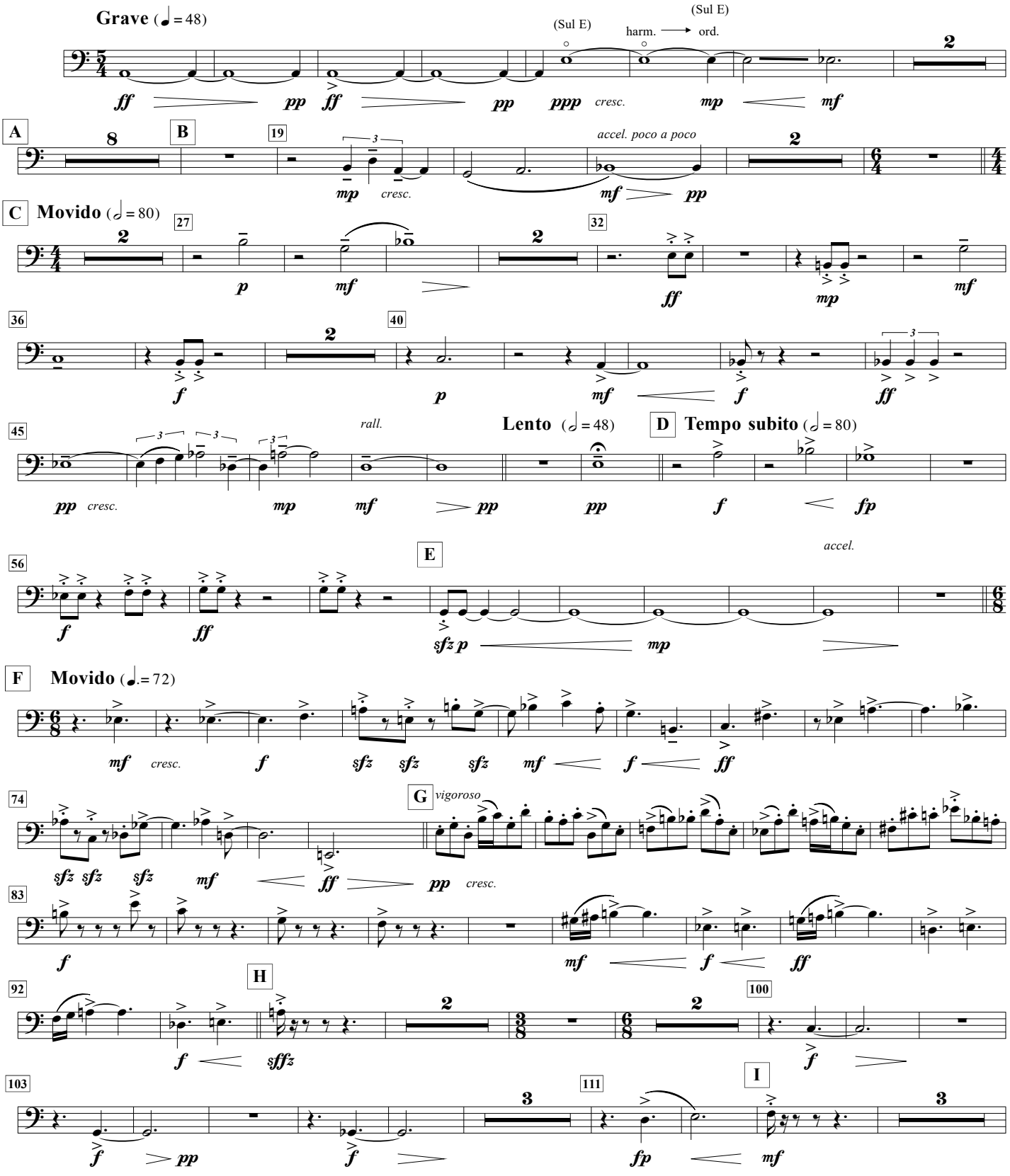
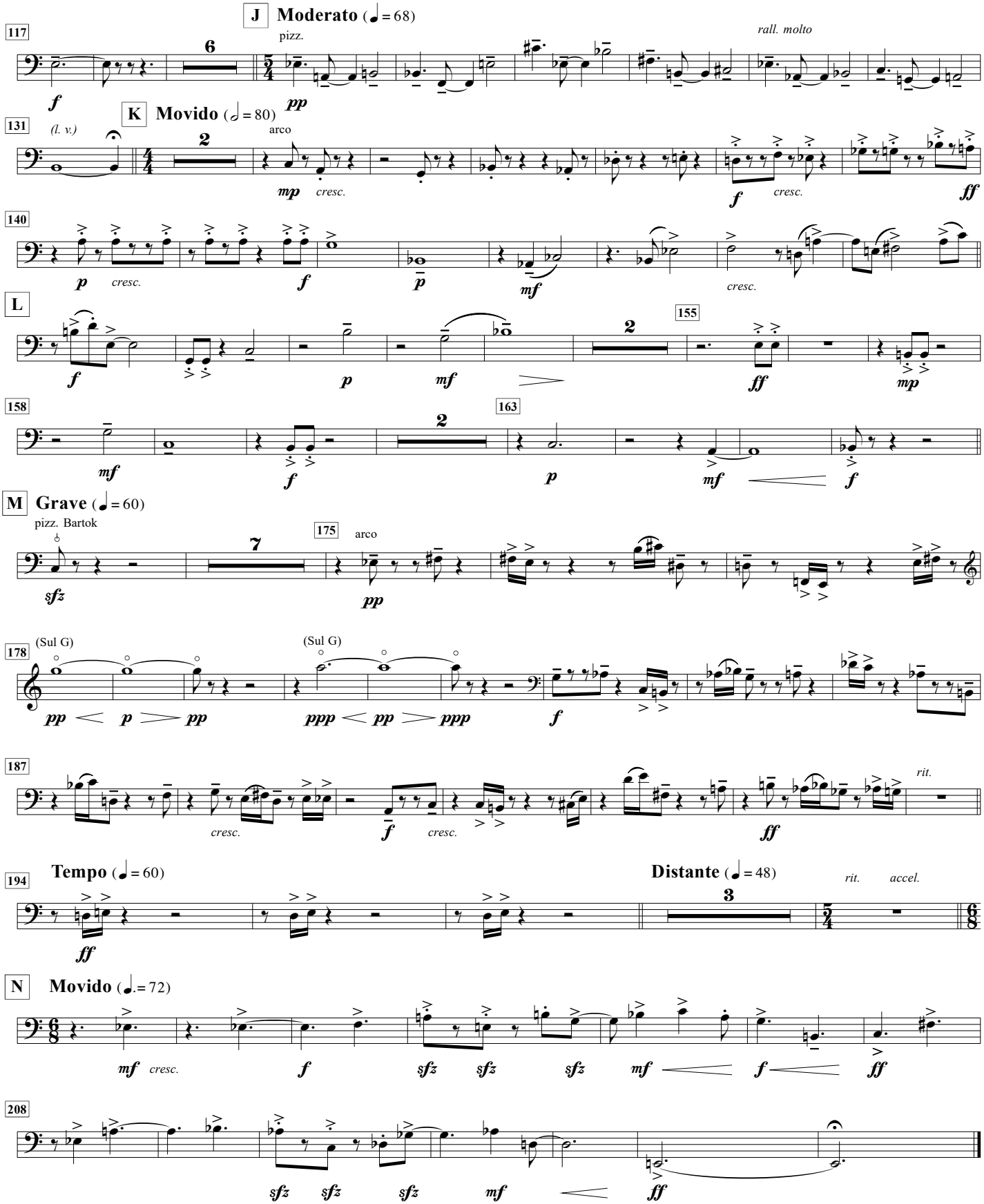
Noneto

dedicado ao ABSTRAI Ensemble

para ensemble (clarineta, saxofone alto, fagote; percussão, piano; violino, viola, violoncelo e contrabaixo)

Contrabaixo

Pauxy Gentil-Nunes
Rio de Janeiro, 10-2014

Durata ca. 9 min.

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Roseane Yampolschi

Zikhronot 379

Zikhronot

Roseane Yampolschi

Estreia na XXI Bienal de Música Brasileira Contemporânea
Fundação Nacional de Artes - FUNARTE, 2015

2014 / rev. 2019

Informações para intérpretes
Notes for interpretation

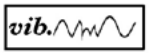
O tempo é flexível, mas o gesto é sempre poeticamente construtivo
Time is flexible, but gesture is poetically productive, ever

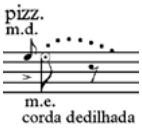
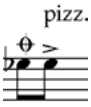
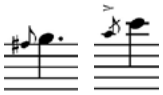
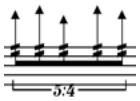
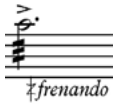
Um maior espaçamento entre os intérpretes favorece a estética da obra
More open spacing between performers enhance the aesthetics of the work

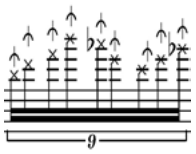
A respiração é essencial para guarnecer o gesto
Breathing is essential to garnish the music gesture

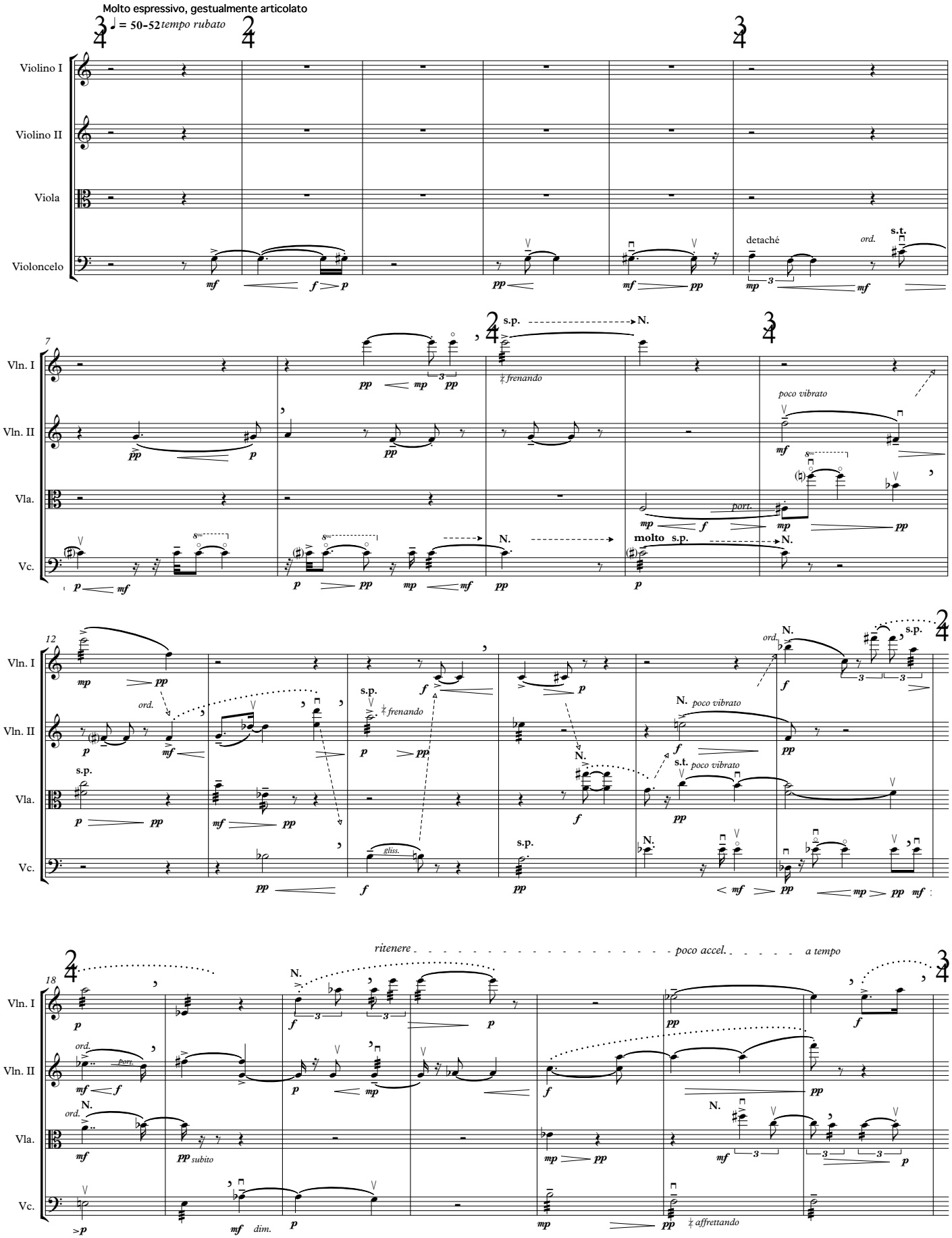
Os acidentes valem apenas para as notas que estão imediatamente à sua direita, incluindo a sua repetição, logo em seguida, por um ou mais compassos
Accidentals work only for the notes they are attached and immediately follow them -- within one or more measures

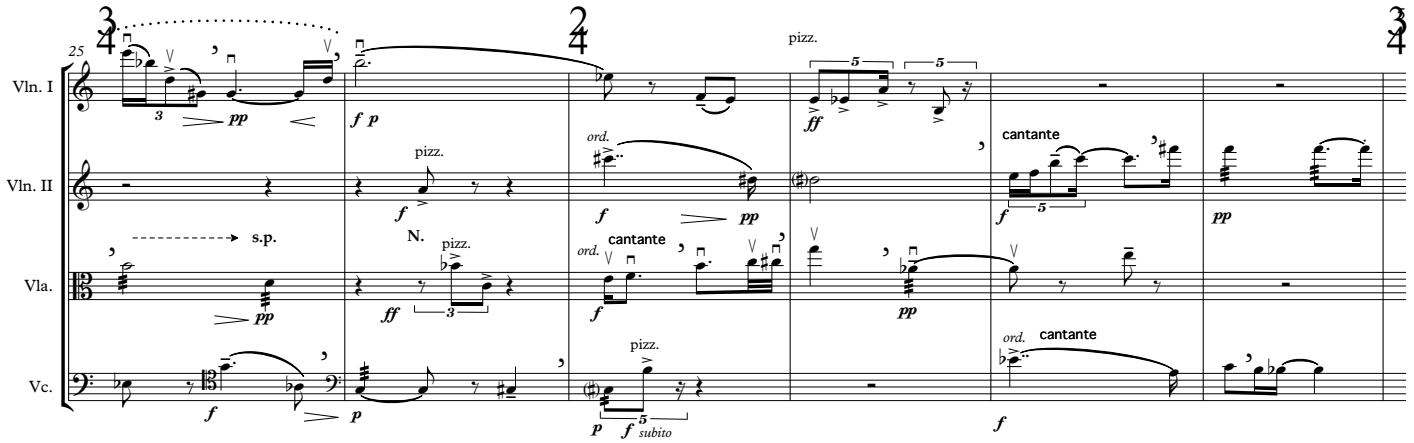
Indica mudança, processo
It signals an ocorring process

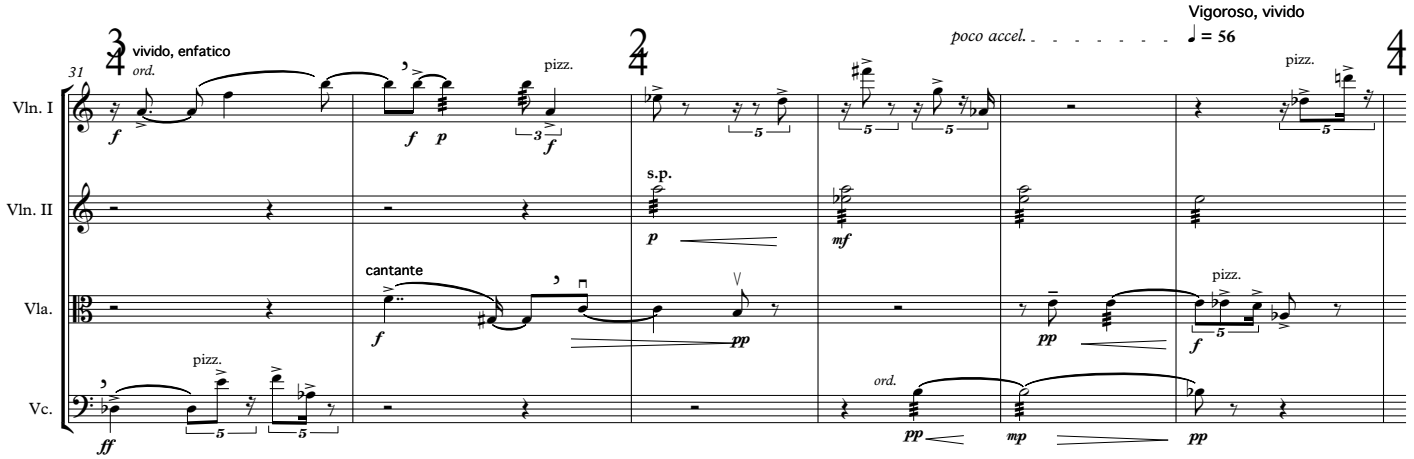


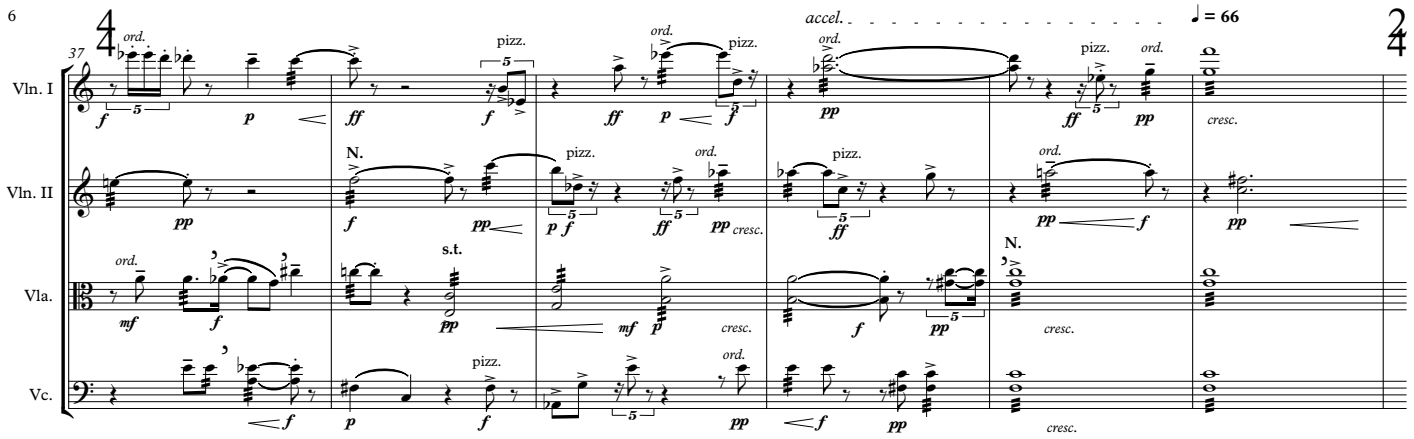
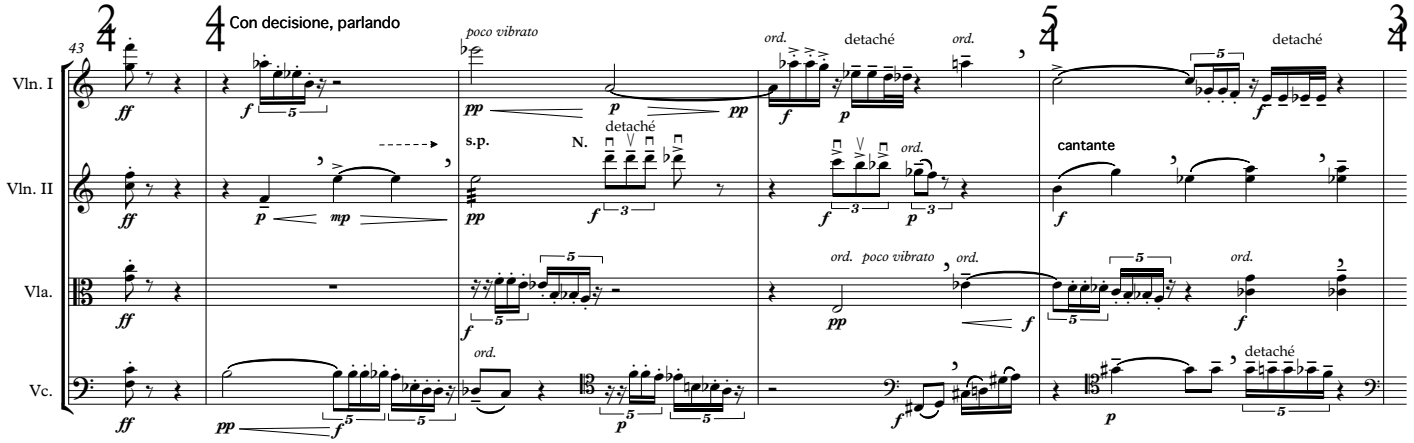
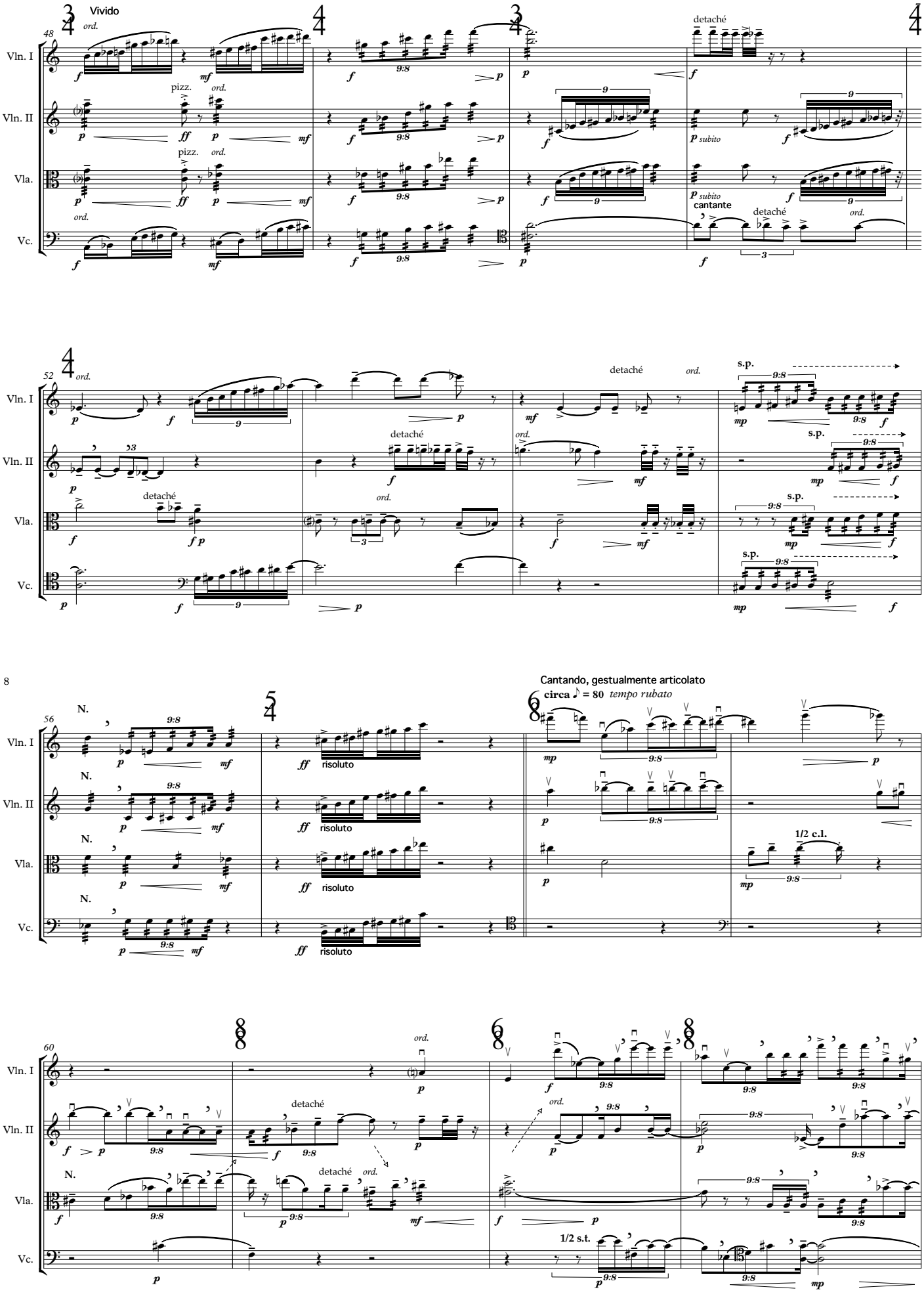
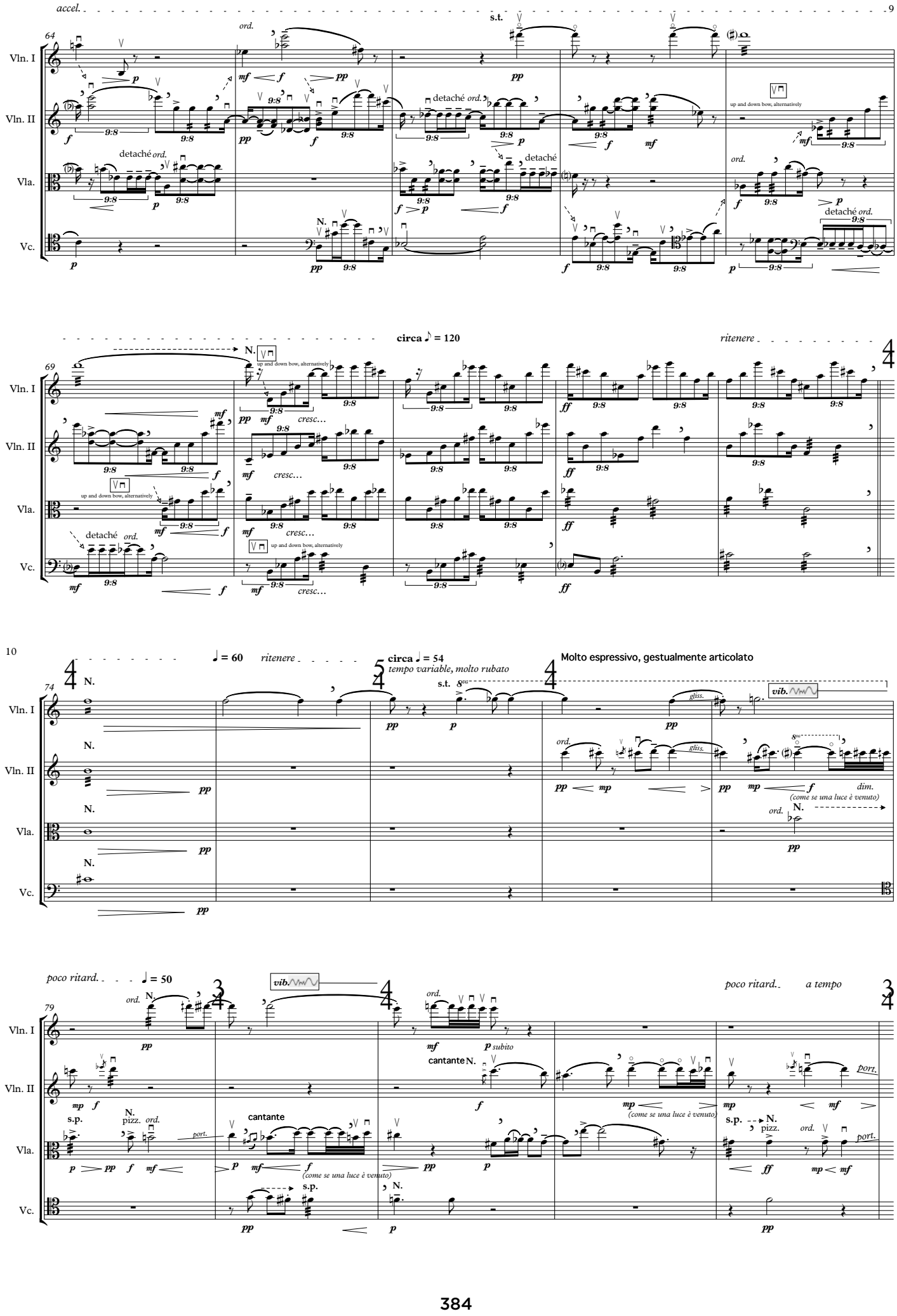
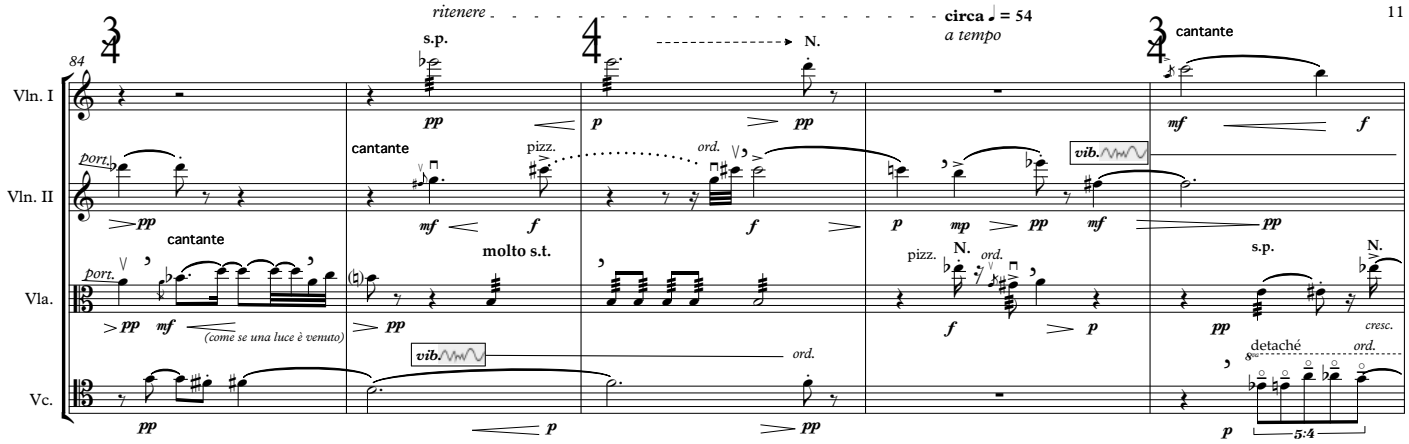
Variação de vibrato -- maior ou menor intensidade / velocidade
Variation of vibrato -- greater or smaller intensity / speed

A mão direita toca a primeira nota em pizzicato, e logo em seguida, a mão esquerda dedilha a segunda nota na corda energicamente
The right hand plays the first note in pizzicato and then the left hand immediately plucks the second note with energy on the string

Nota abafada e então repetida em pizzicato
The pitch is mufled and then repeated in pizzicato

Appoggiatura e Acciaccatura
Appoggiatura and Acciaccatura

Sons agudos variados
Very high different or varied sounds

Diminuição gradual da velocidade do trêmolo
Gradually slowing down the speed of the tremolo

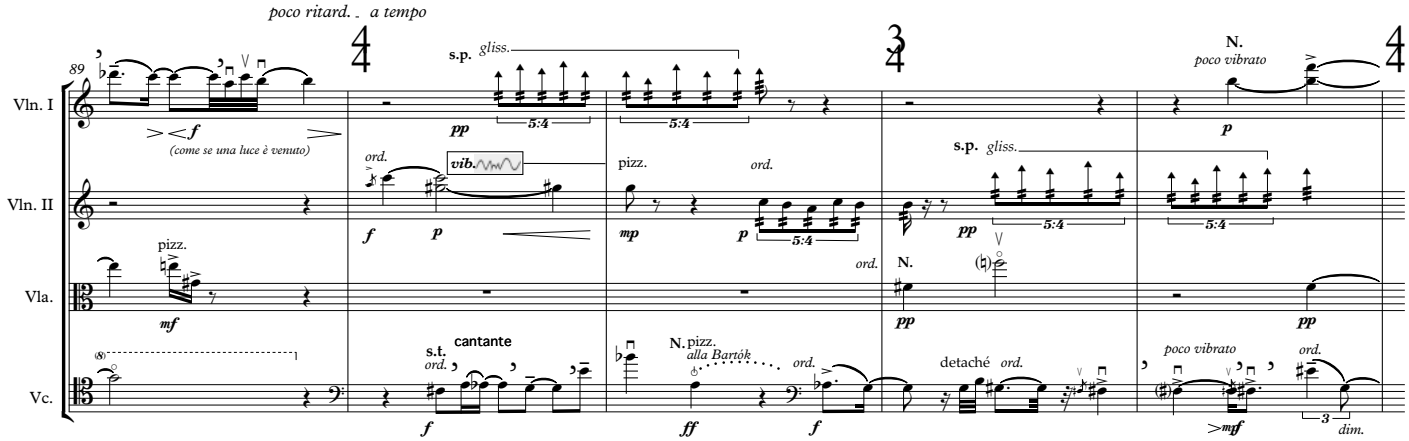


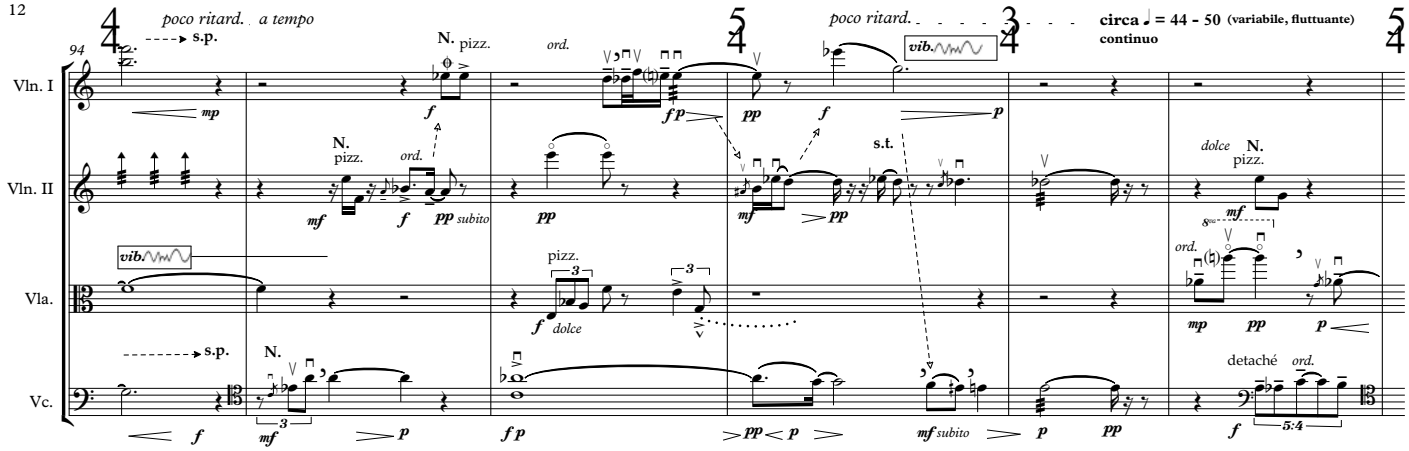
Atrás do cavalete -- a curva melódica é sugerida
Behind the bridge -- the melodic curve is suggested

Molto espressivo, gestualmente articolato
♩ = 50-52 tempo rubato
Violino I
Violino II
Viola
Violoncelo
detaché
ord.
s.t.
7
Vln. I
Vln. II
Vla.
Vc.
s.p.
N.
frenando
poco vibrato
port.
molto s.p.
12
ord.
gliss.
poco vibrato
18
ritenere
poco accel.
a tempo
subito
dim.
affrettando

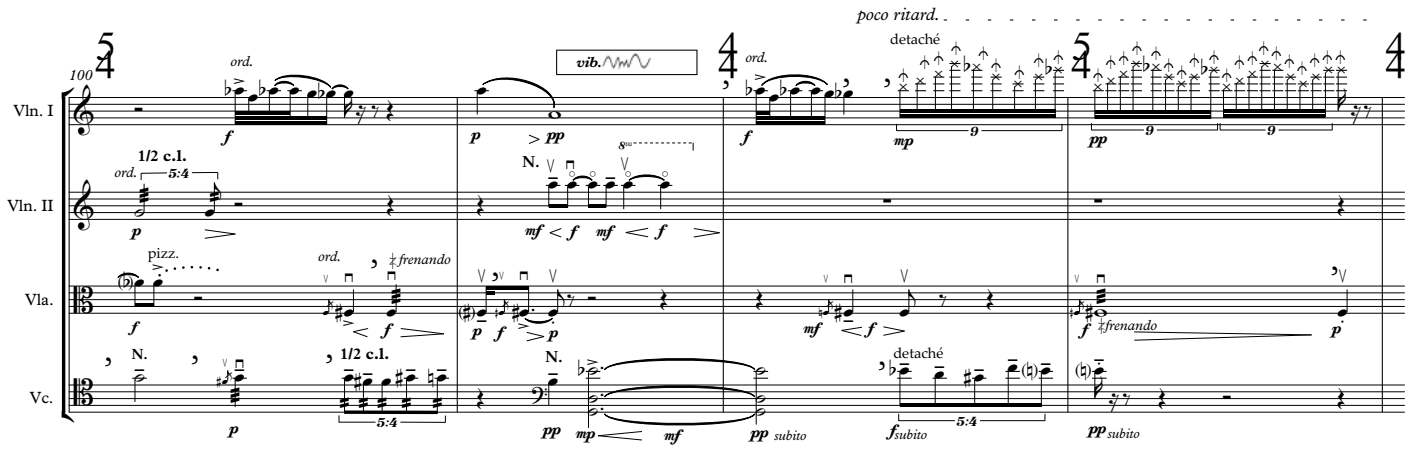
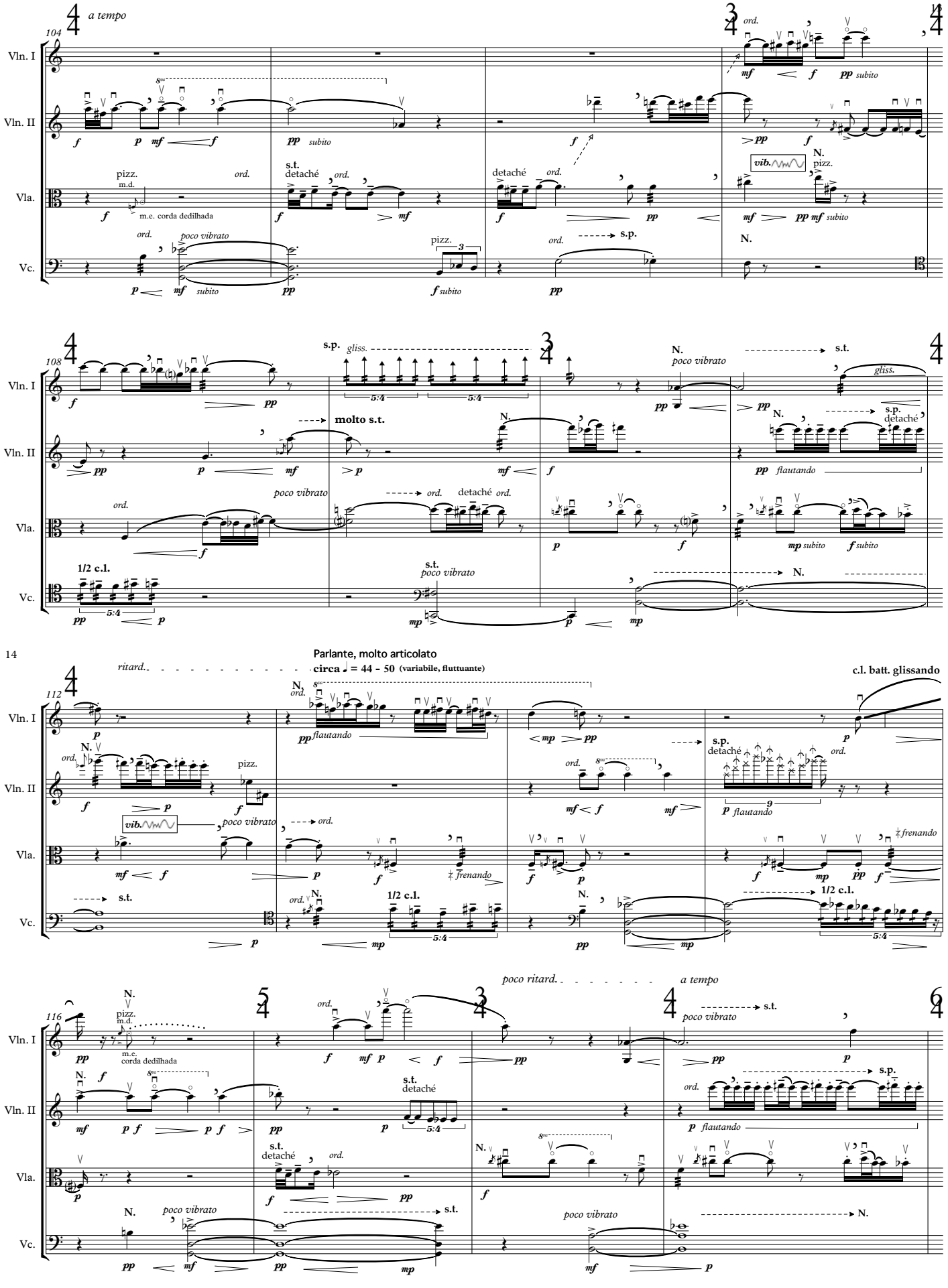
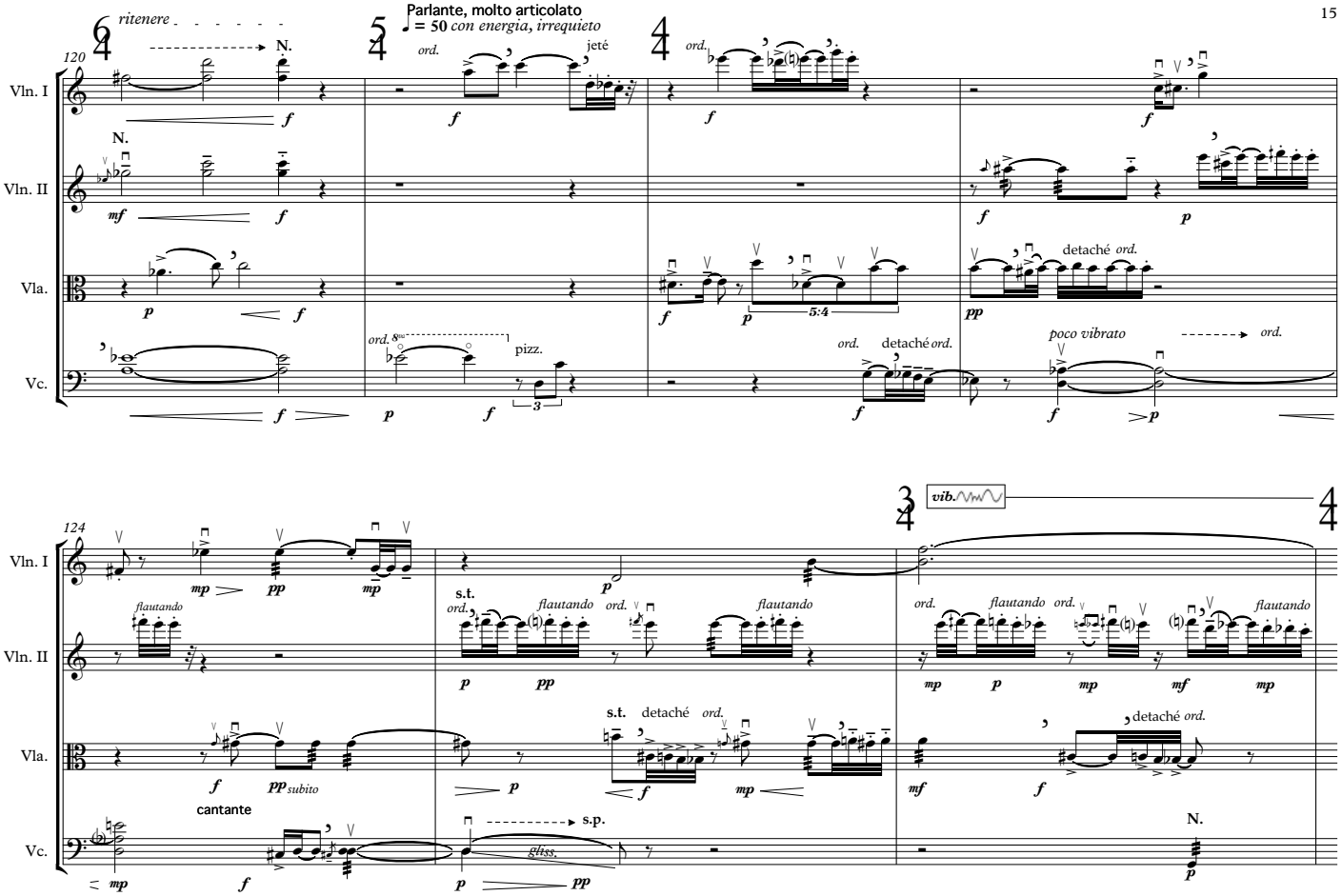

25
Vln. I
Vln. II
Vla.
Vc.
pizz.
cantante
ord.
s.p.
N.
subito


31
vivido, enfatico
Vigoroso, vivido
poco accel.
♩ = 56
Vln. I
Vln. II
Vla.
Vc.
pizz.
cantante
ord.
s.p.

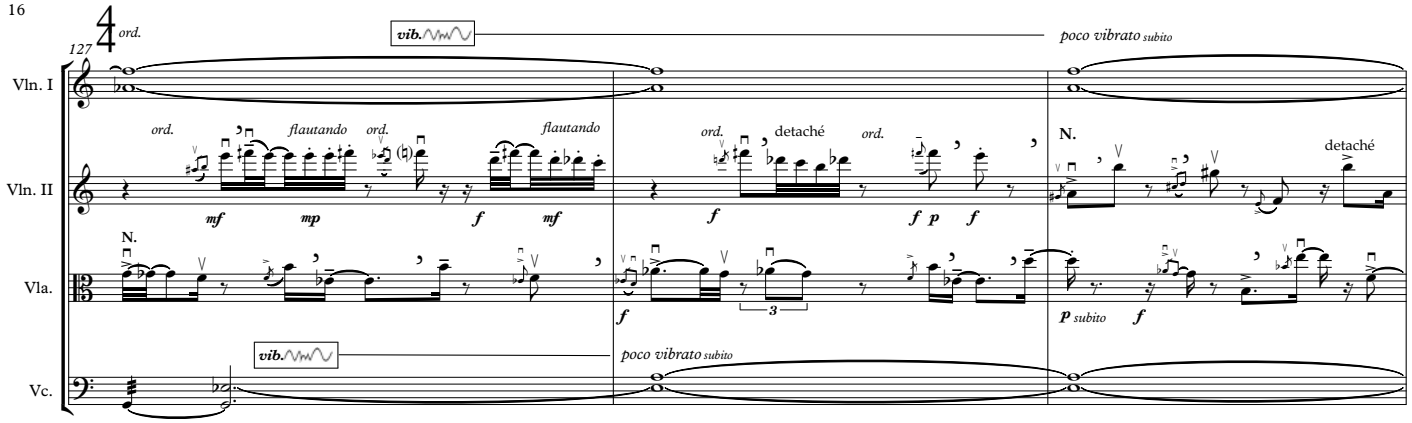

6
37
accel.
♩ = 66
Vln. I
Vln. II
Vla.
Vc.
pizz.
ord.
N.
s.t.
cresc.

43
Con decisione, parlando
poco vibrato
detaché
Vln. I
Vln. II
Vla.
Vc.
s.p.
N.
cantante
ord.

Vivido
48
52
56
60
Vln. I
Vln. II
Vla.
Vc.
ord.
pizz.
detaché
cantante
subito
s.p.
N.
risoluto
Cantando, gestualmente articolato
circa ♪ = 80 tempo rubato
1/2 c.l.
1/2 s.t.

accel.
9
64
Vln. I
Vln. II
Vla.
Vc.
ord.
s.t.
detaché ord.
detaché
up and down bow, alternatively
N.
circa ♪ = 120
ritenere
69
cresc…
10
♩ = 60
ritenere
circa ♩ = 54
tempo variable, molto rubato
Molto espressivo, gestualmente articolato
74
gliss.
vib.
(come se una luce è venuto)
poco ritard.
♩ = 50
79
cantante
s.p.
pizz.
port.
a tempo

ritenere
circa ♩ = 54
a tempo
84
Vln. I
Vln. II
Vla.
Vc.
s.p.
N.
cantante
pizz.
ord.
vib.
port.
molto s.t.
(come se una luce è venuto)
detaché
cresc.
5:4

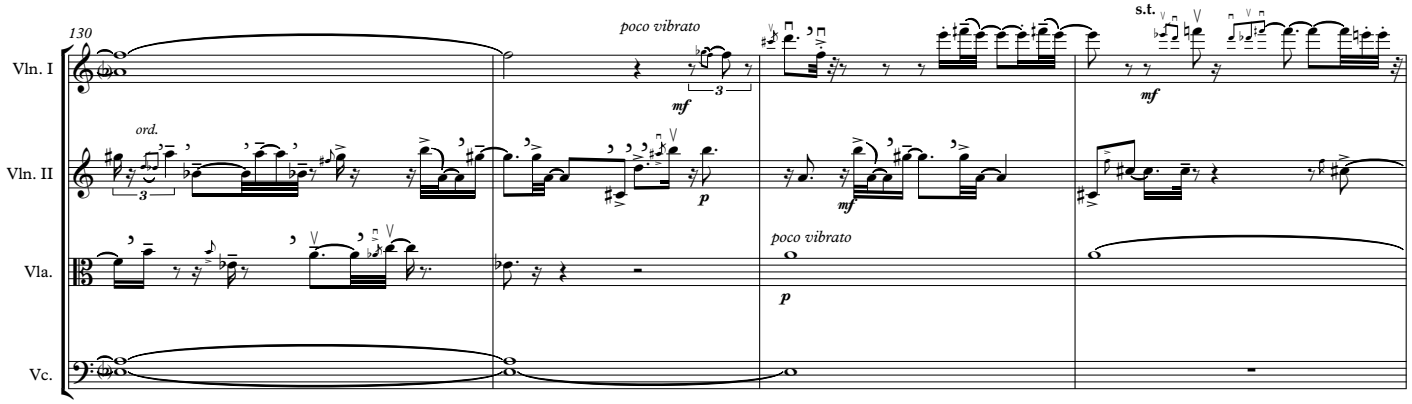
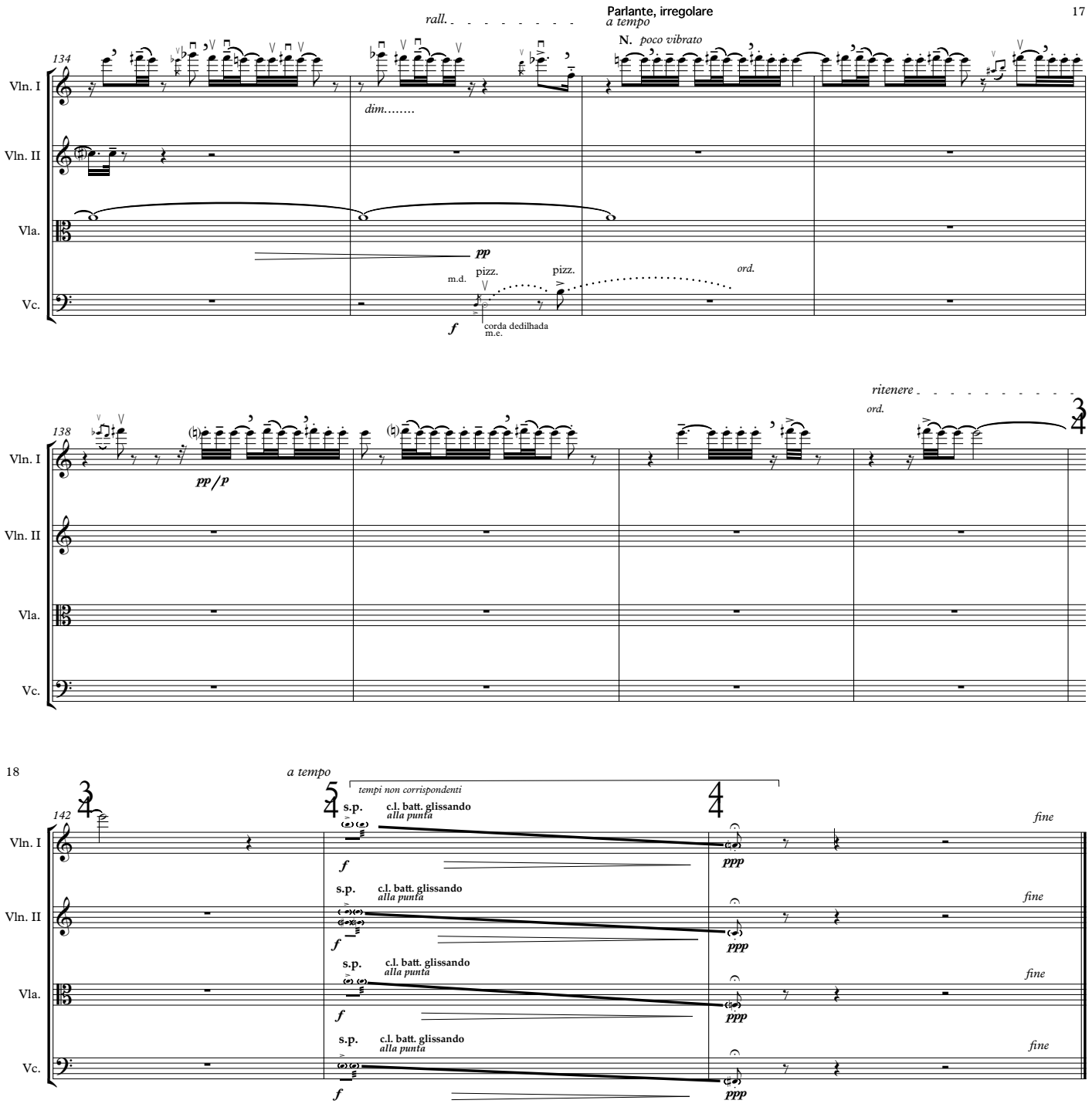

poco ritard.
a tempo
89
Vln. I
Vln. II
Vla.
Vc.
s.p.
gliss.
N.
poco vibrato
(come se una luce è venuto)
vib.
pizz.
ord.
s.t.
cantante
N. pizz.
alla Bartók
detaché
poco vibrato
dim.
5:4


poco ritard.
a tempo
94
Vln. I
Vln. II
Vla.
Vc.
s.p.
N.
pizz.
ord.
vib.
poco ritard.
circa ♩ = 44 - 50 (variabile, fluttuante)
continuo
s.t.
dolce
detaché
subito


poco ritard.
100
Vln. I
Vln. II
Vla.
Vc.
ord.
vib.
detaché
1/2 c.l.
pizz.
frenando
N.
5:4
9
subito

104
a tempo
Vln. I
Vln. II
Vla.
Vc.
pizz.
m.d.
m.e. corda dedilhada
ord.
poco vibrato
s.t.
detaché
pizz.
s.p.
N.
vib.
108
molto s.t.
gliss.
5:4
flautando
1/2 c.l.
14
Parlante, molto articolato
ritard.
circa ♩ = 44 - 50 (variabile, fluttuante)
c.l. batt. glissando
112
frenando
9
116
poco ritard.
a tempo

ritenere
Parlante, molto articolato
♩ = 50 con energia, irrequieto
jeté
pizz.
detaché ord.
poco vibrato
5:4
Vln. I
Vln. II
Vla.
Vc.

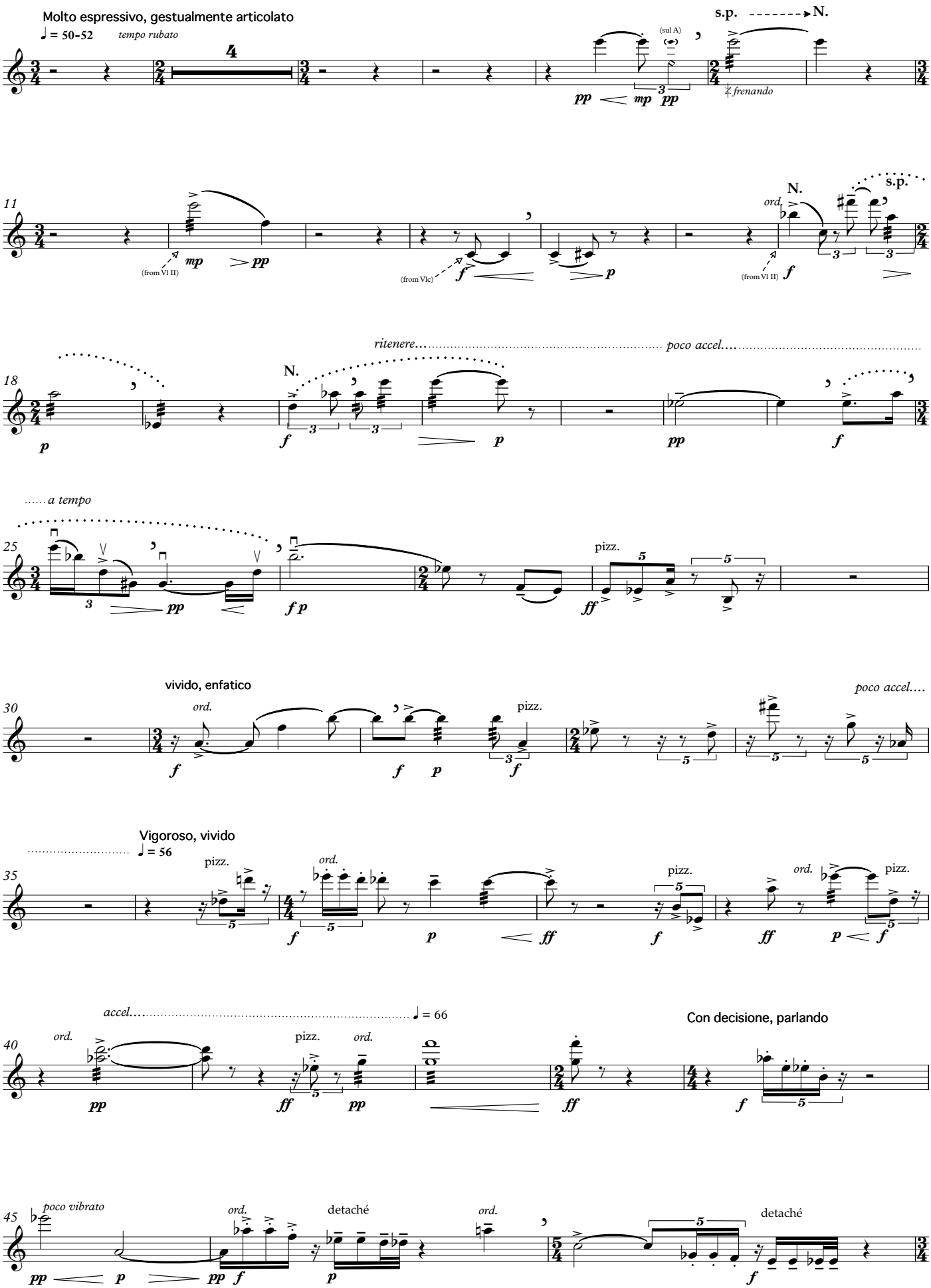
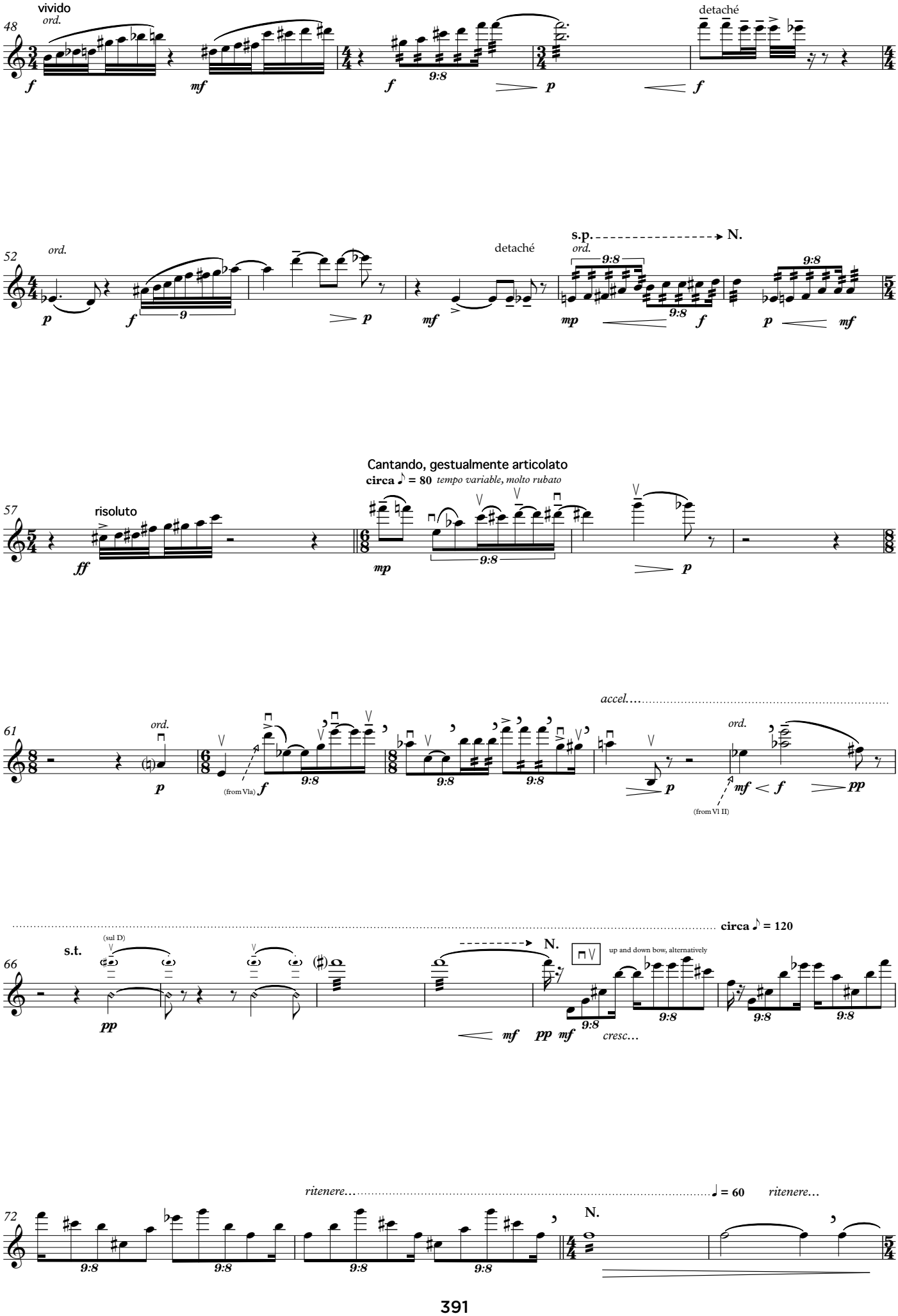
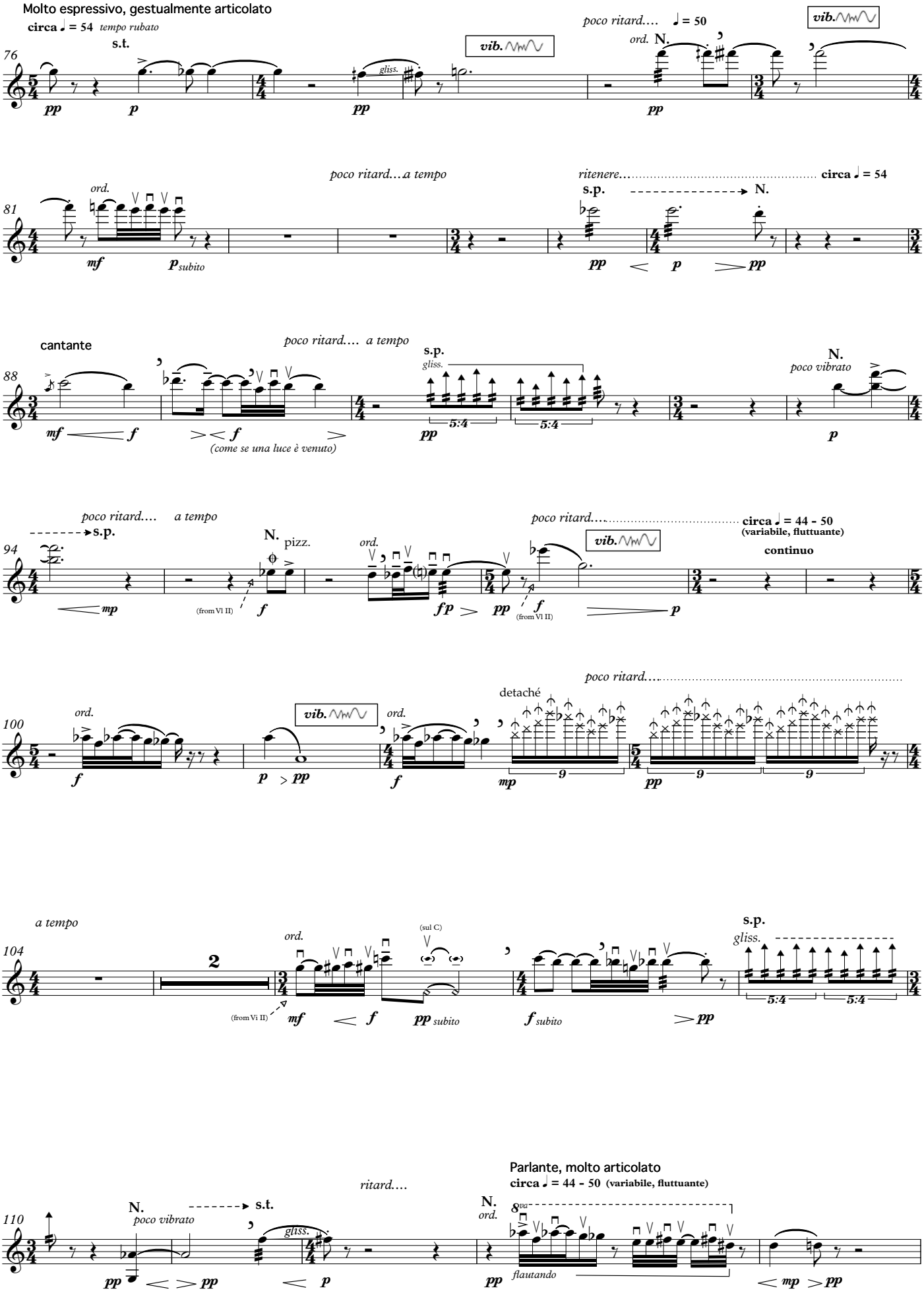
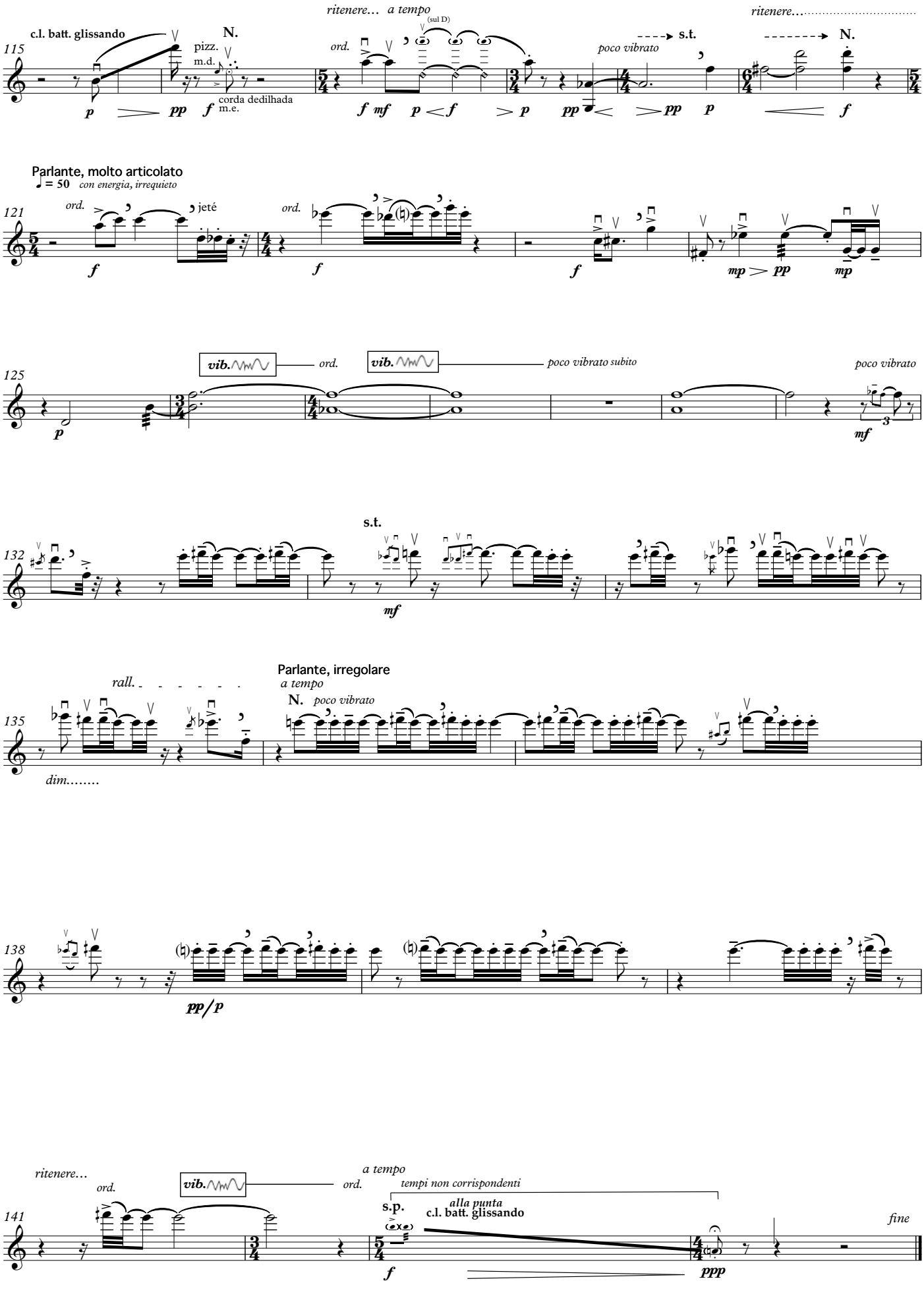
vib.
flautando
s.t.
detaché
cantante
s.p.
gliss.
Vln. I
Vln. II
Vla.
Vc.


vib.
poco vibrato subito
flautando
detaché
Vln. I
Vln. II
Vla.
Vc.


poco vibrato
s.t.
Vln. I
Vln. II
Vla.
Vc.

17
Parlante, irregolare
a tempo
rall.
N. poco vibrato
134
Vln. I
Vln. II
Vla.
Vc.
dim.....
pp
m.d.
pizz.
pizz.
ord.
f
corda dedilhada
m.e.
ritenere
ord.
138
pp / p
18
a tempo
tempi non corrispondenti
142
s.p.
c.l. batt. glissando
alla punta
f
ppp
fine

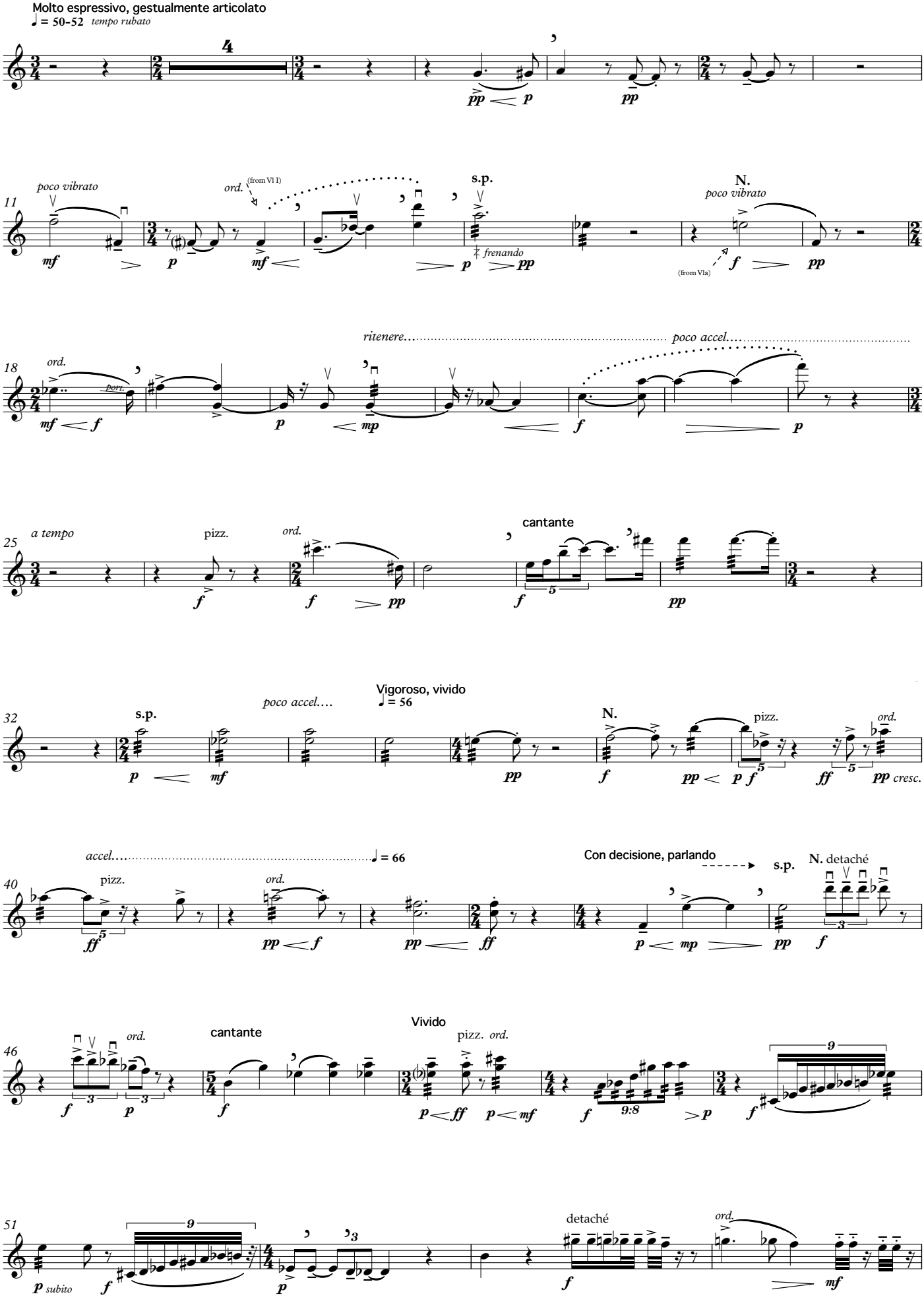
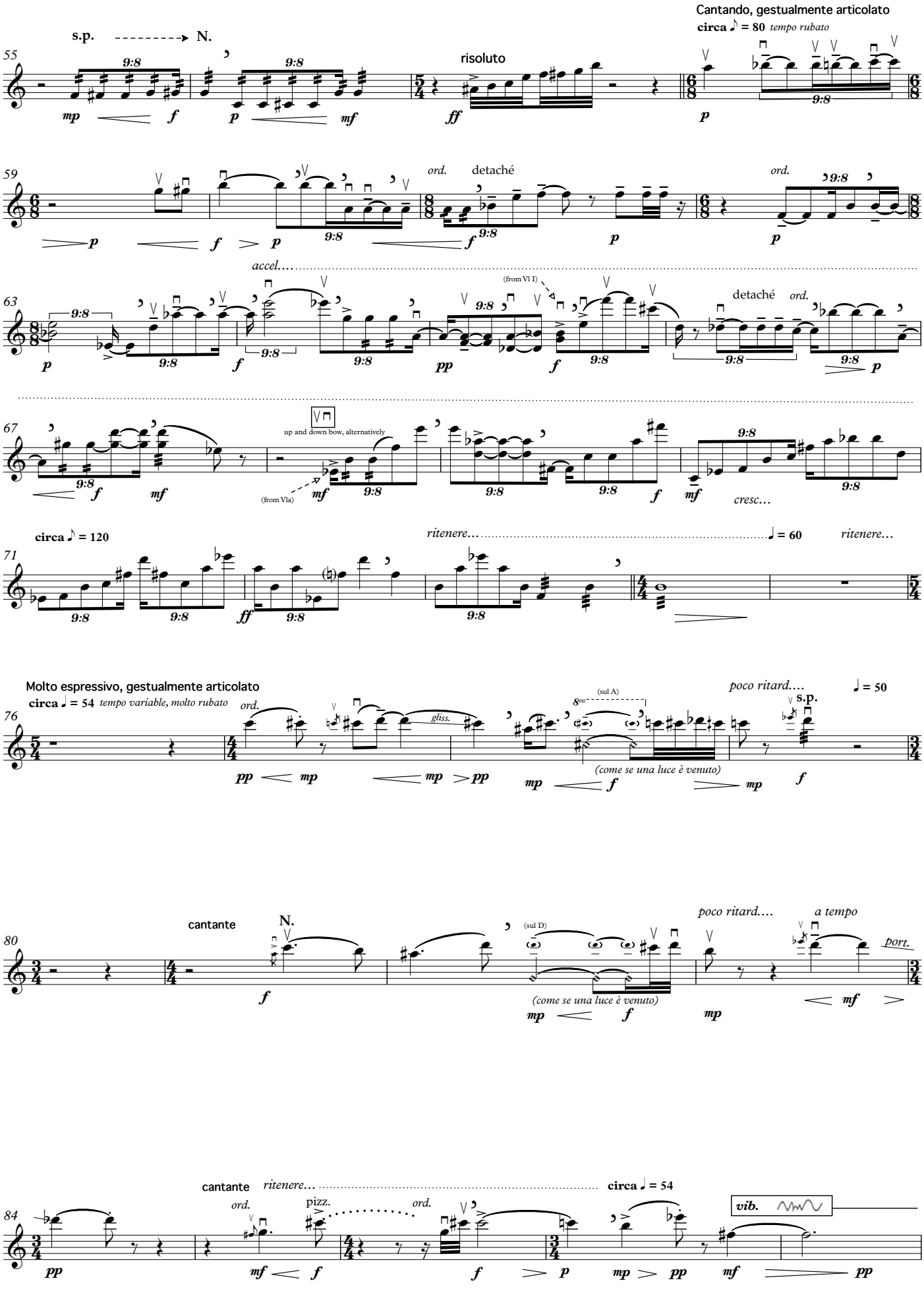
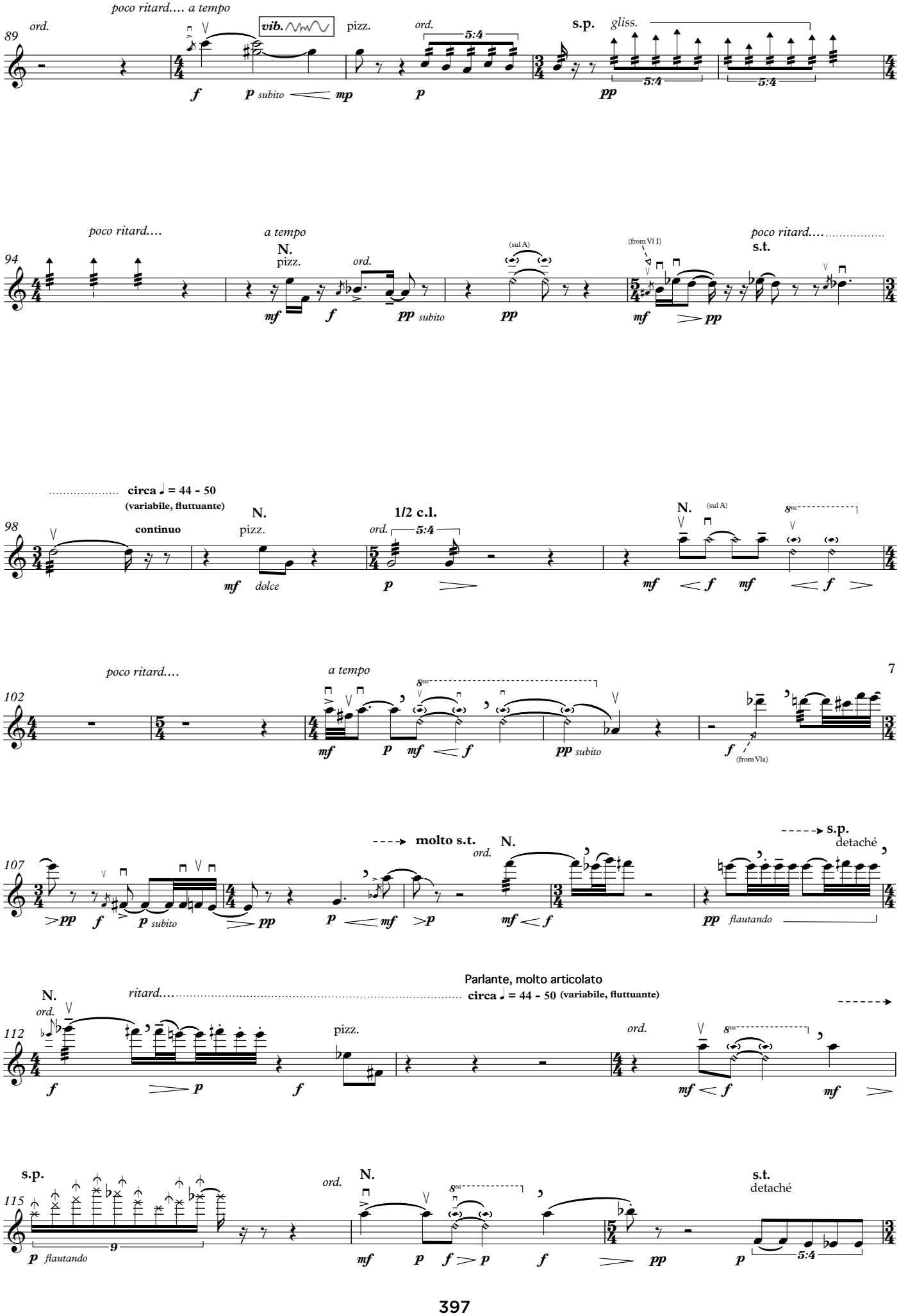
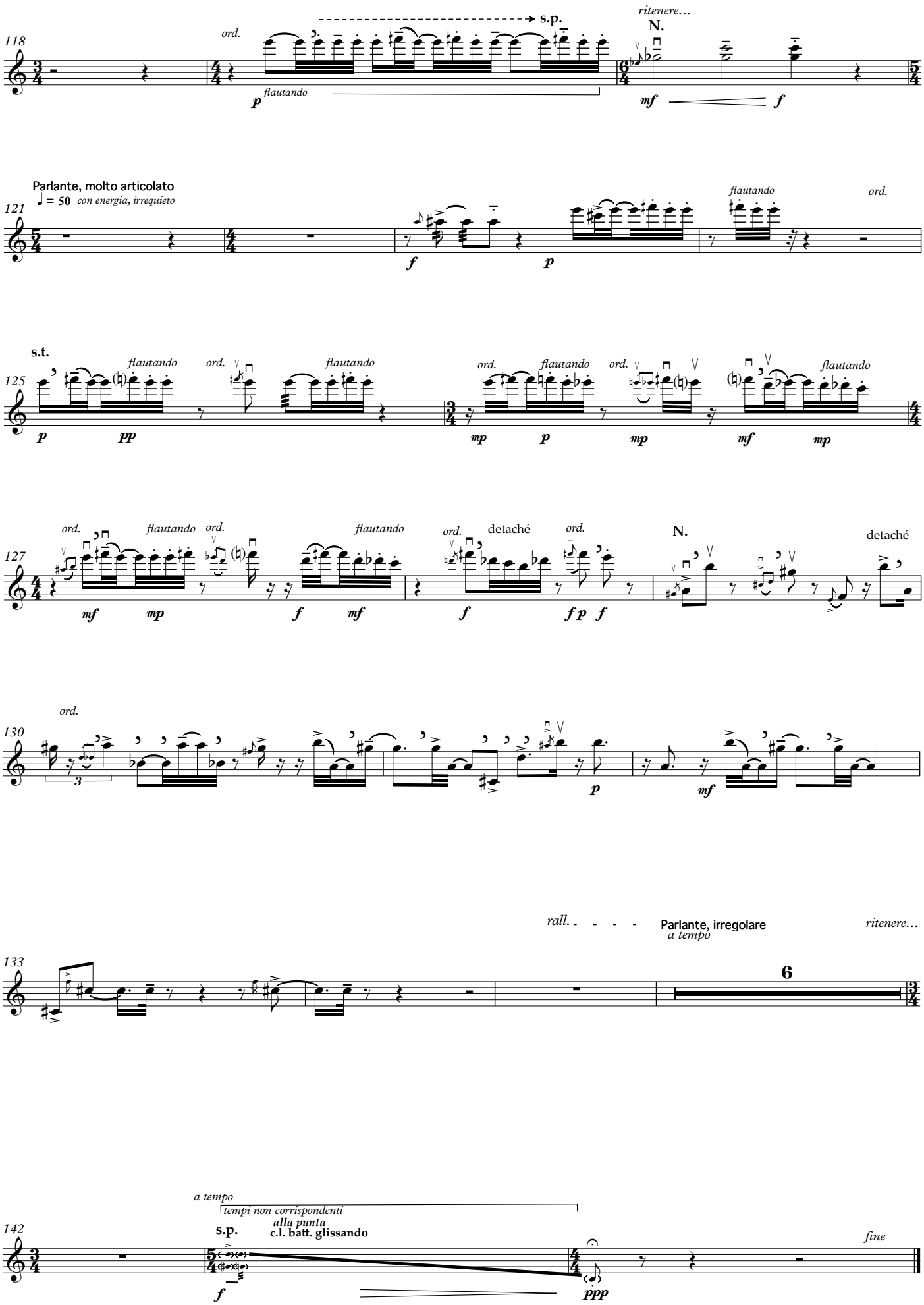
Zikhronot

Roseane Yampolschi

Violino I

Molto espressivo, gestualmente articolato
♩ = 50-52
tempo rubato
s.p.
N.
(sul A)
frenando
(from Vl II)
(from Vlc)
ord.
ritenere...
poco accel....
a tempo
pizz.
vivido, enfatico
Vigoroso, vivido
♩ = 56
accel....
♩ = 66
Con decisione, parlando
poco vibrato
detaché

vivido
ord.
48
detaché
52
ord.
detaché
s.p.
N.
ord.
57
risoluto
Cantando, gestualmente articolato
circa ♪ = 80 tempo variable, molto rubato
61
ord.
accel.
(from Vla)
(from Vl II)
ord.
66
s.t.
(sul D)
N.
circa ♪ = 120
up and down bow, alternatively
cresc…
72
ritenere…
♩ = 60
ritenere…
N.

Molto espressivo, gestualmente articolato
circa ♩ = 54 tempo rubato
s.t.
vib.
poco ritard.... ♩ = 50
ord. N.
vib.
76
pp p pp pp
poco ritard...a tempo
ritenere..... circa ♩ = 54
ord.
s.p. N.
81
mf p subito pp p pp
cantante
poco ritard.... a tempo
s.p.
gliss.
N.
poco vibrato
88
mf f f
(come se una luce è venuto)
pp 5:4 5:4 p
poco ritard.... a tempo
s.p.
N. pizz.
ord.
poco ritard.....
vib.
circa ♩ = 44 - 50
(variabile, fluttuante)
continuo
94
mp (from Vl II) f fp pp (from Vl II) f p
poco ritard....
detaché
ord.
vib.
ord.
100
f p pp f mp 9 pp 9 9
a tempo
ord.
(sul C)
s.p.
gliss.
104
2
(from Vi II) mf f pp subito f subito pp 5:4 5:4
ritard....
N.
poco vibrato
s.t.
gliss.
Parlante, molto articolato
circa ♩ = 44 - 50 (variabile, fluttuante)
N.
ord.
8va
110
pp pp p pp flautando mp pp

115
c.l. batt. glissando
N.
pizz.
m.d.
corda dedilhada
m.e.
ritenere... a tempo
ord.
(sul D)
poco vibrato
s.t.
ritenere...
N.
Parlante, molto articolato
♩ = 50 con energia, irrequieto
121
ord.
jeté
125
vib.
ord.
poco vibrato subito
poco vibrato
132
s.t.
Parlante, irregolare
a tempo
rall.
135
poco vibrato
dim.....
138
pp/p
ritenere...
141
a tempo
tempi non corrispondenti
s.p.
alla punta
c.l. batt. glissando
fine

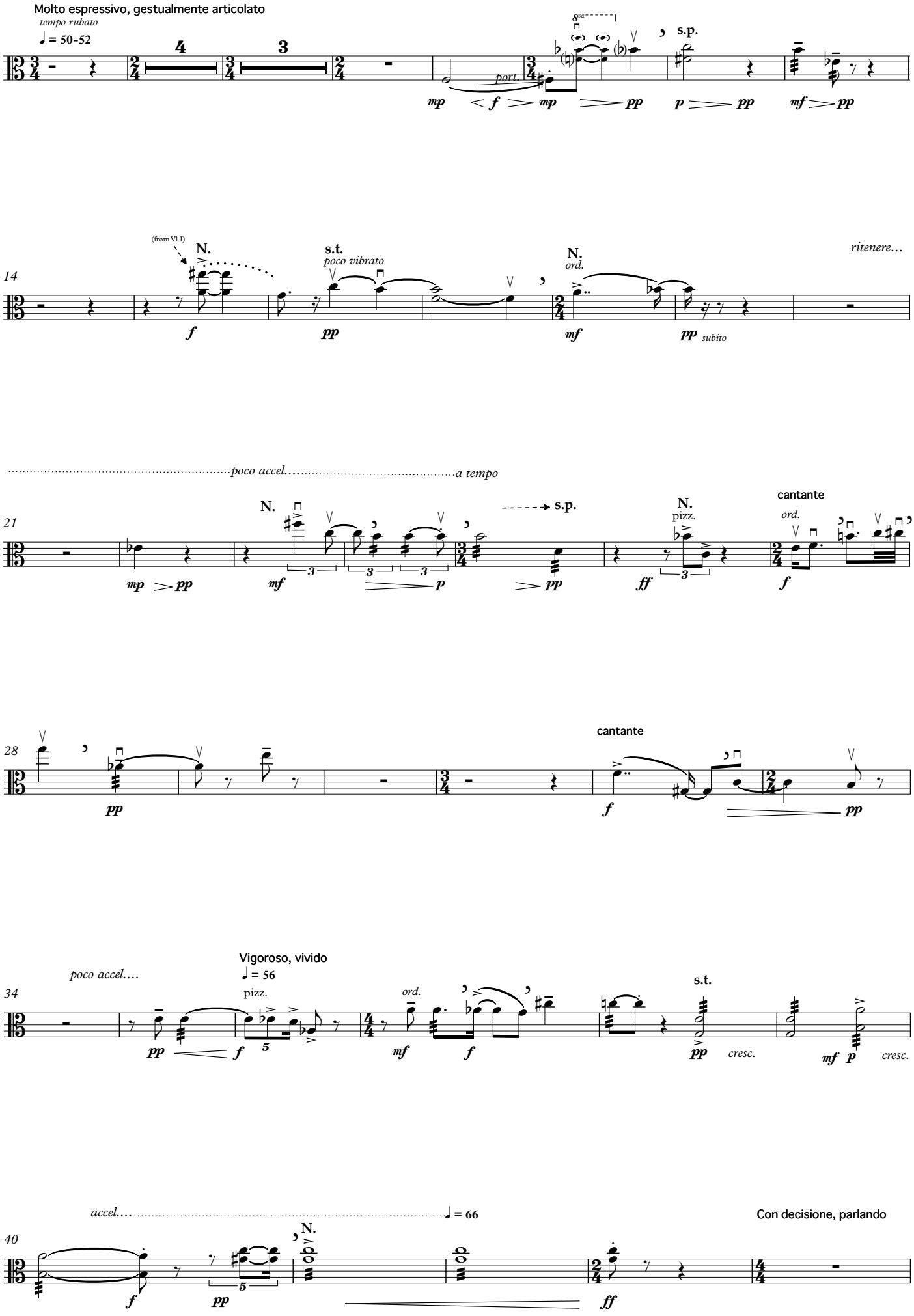
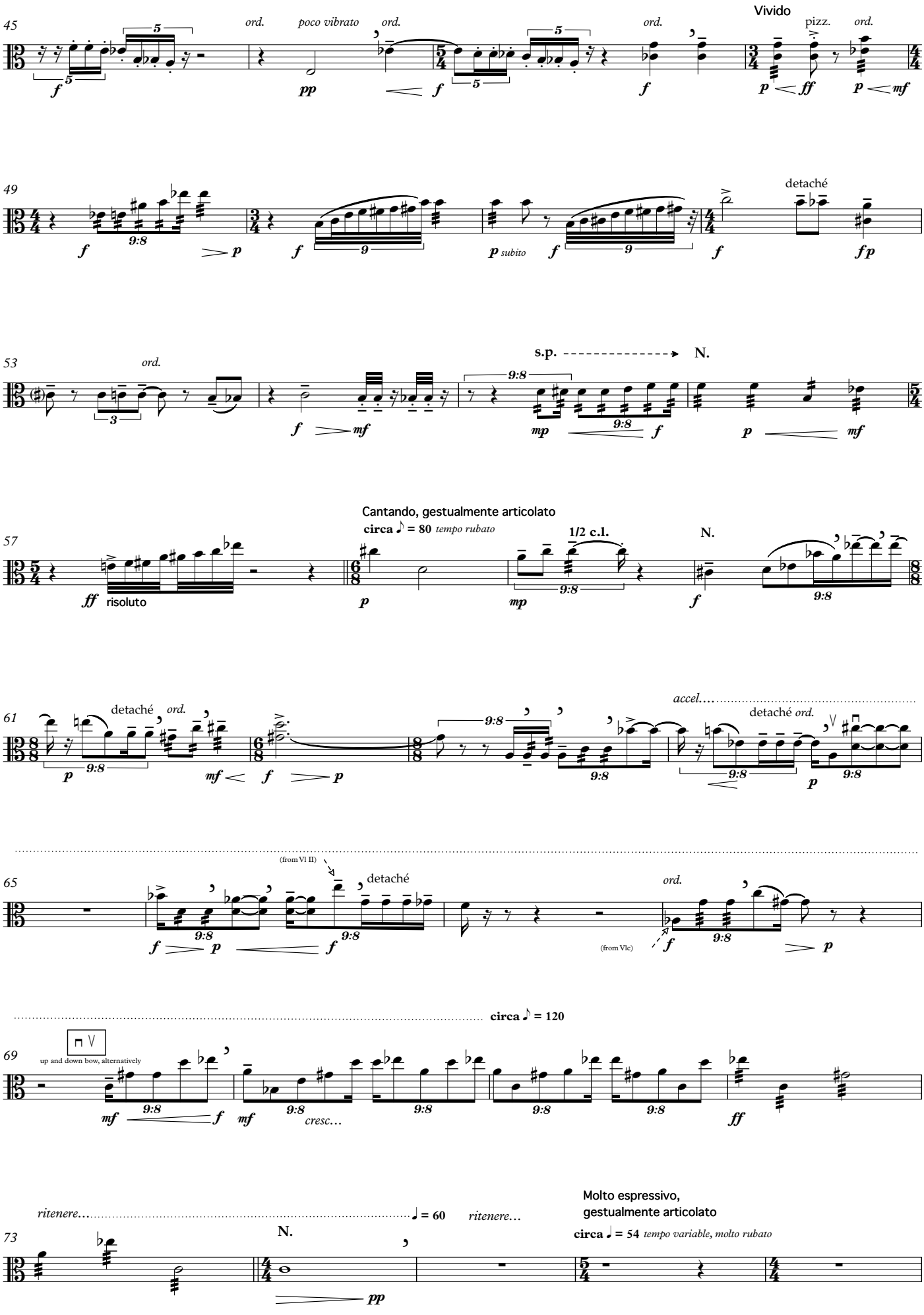
Zikhronot

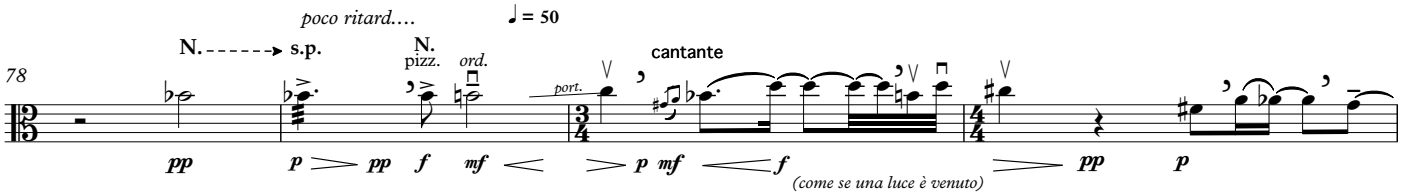
Roseane Yampolschi

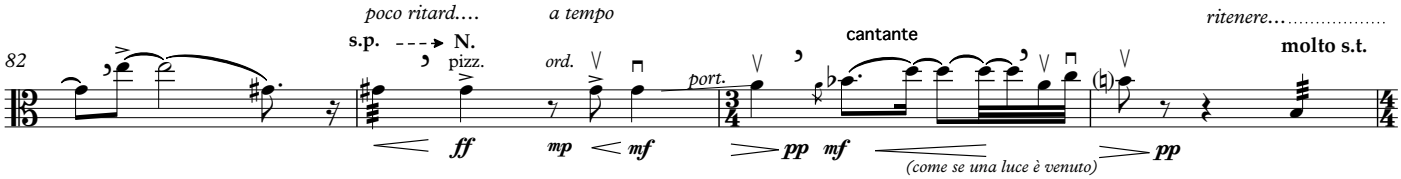
Violino II

Molto espressivo, gestualmente articolato
♩ = 50-52 tempo rubato
poco vibrato
ord.
(from Vl I)
s.p.
N.
poco vibrato
(from Vla)
frenando
ritenere...
poco accel....
ord.
port.
a tempo
pizz.
ord.
cantante
Vigoroso, vivido
♩ = 56
poco accel....
s.p.
N.
pizz.
ord.
accel....
♩ = 66
pizz.
ord.
Con decisione, parlando
s.p.
N. detaché
ord.
cantante
Vivido
pizz. ord.
9:8
detaché
ord.
subito

s.p.
N.
risoluto
Cantando, gestualmente articolato
circa ♪ = 80 tempo rubato
ord.
detaché
accel....
(from VI I)
up and down bow, alternatively
(from Vla)
cresc...
circa ♪ = 120
ritenere...
♩ = 60
Molto espressivo, gestualmente articolato
circa ♩ = 54 tempo variable, molto rubato
gliss.
(sul A)
poco ritard....
♩ = 50
(come se una luce è venuto)
cantante
(sul D)
a tempo
port.
pizz.
vib.

poco ritard.... a tempo
ord.
vib.
pizz.
ord.
5:4
s.p.
gliss.
89
f
p subito
mp
p
pp
5:4
5:4
poco ritard....
a tempo
N.
pizz.
ord.
(sul A)
(from Vl I)
poco ritard....
s.t.
94
mf
f
pp subito
pp
mf
pp
circa ♩ = 44 - 50
(variabile, fluttuante)
continuo
N.
pizz.
1/2 c.l.
ord.
5:4
N.
(sul A)
8va
98
mf
dolce
p
mf
f
mf
f
poco ritard....
a tempo
8va
7
102
mf
p
mf
f
pp subito
f
(from Vla)
molto s.t.
ord.
N.
s.p.
detaché
107
pp
f
p subito
pp
p
mf
p
mf
f
pp
flautando
N.
ritard....
Parlante, molto articolato
circa ♩ = 44 - 50 (variabile, fluttuante)
ord.
112
f
p
f
pizz.
ord.
8va
mf
f
mf
s.p.
ord.
N.
s.t.
detaché
115
p
flautando
9
mf
p
f
p
f
pp
p
5:4

118
ord.
s.p.
ritenere...
N.
p
flautando
mf
f
Parlante, molto articolato
♩ = 50 con energia, irrequieto
121
flautando
ord.
f
p
s.t.
125
flautando
ord.
flautando
ord.
flautando
ord.
p
pp
mp
p
mp
mf
mp
127
ord.
flautando
ord.
flautando
ord.
detaché
ord.
N.
detaché
mf
mp
f
mf
f
f p
f
130
ord.
3
p
mf
rall.
Parlante, irregolare
a tempo
ritenere...
133
6
a tempo
tempi non corrispondenti
142
s.p.
alla punta
c.l. batt. glissando
fine
f
ppp

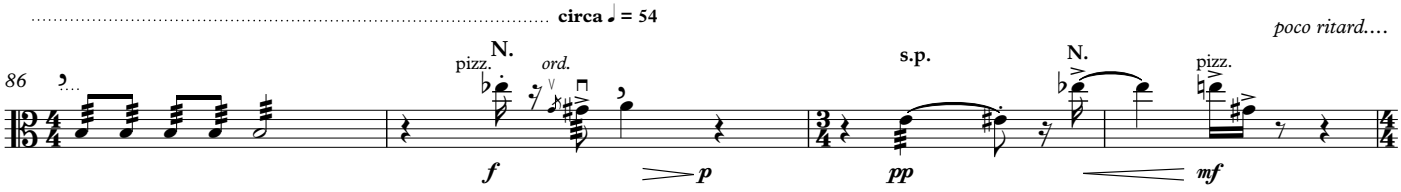
Zikhronot

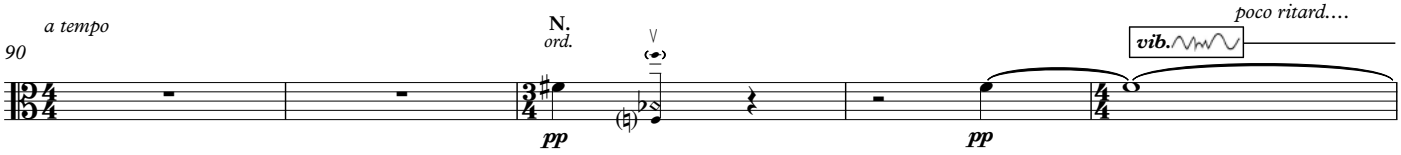
Roseane Yampolschi

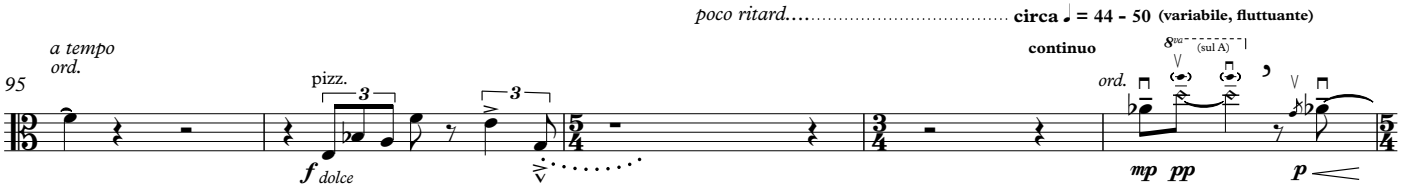
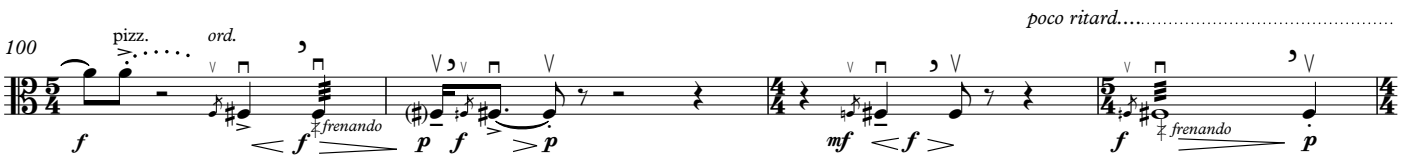
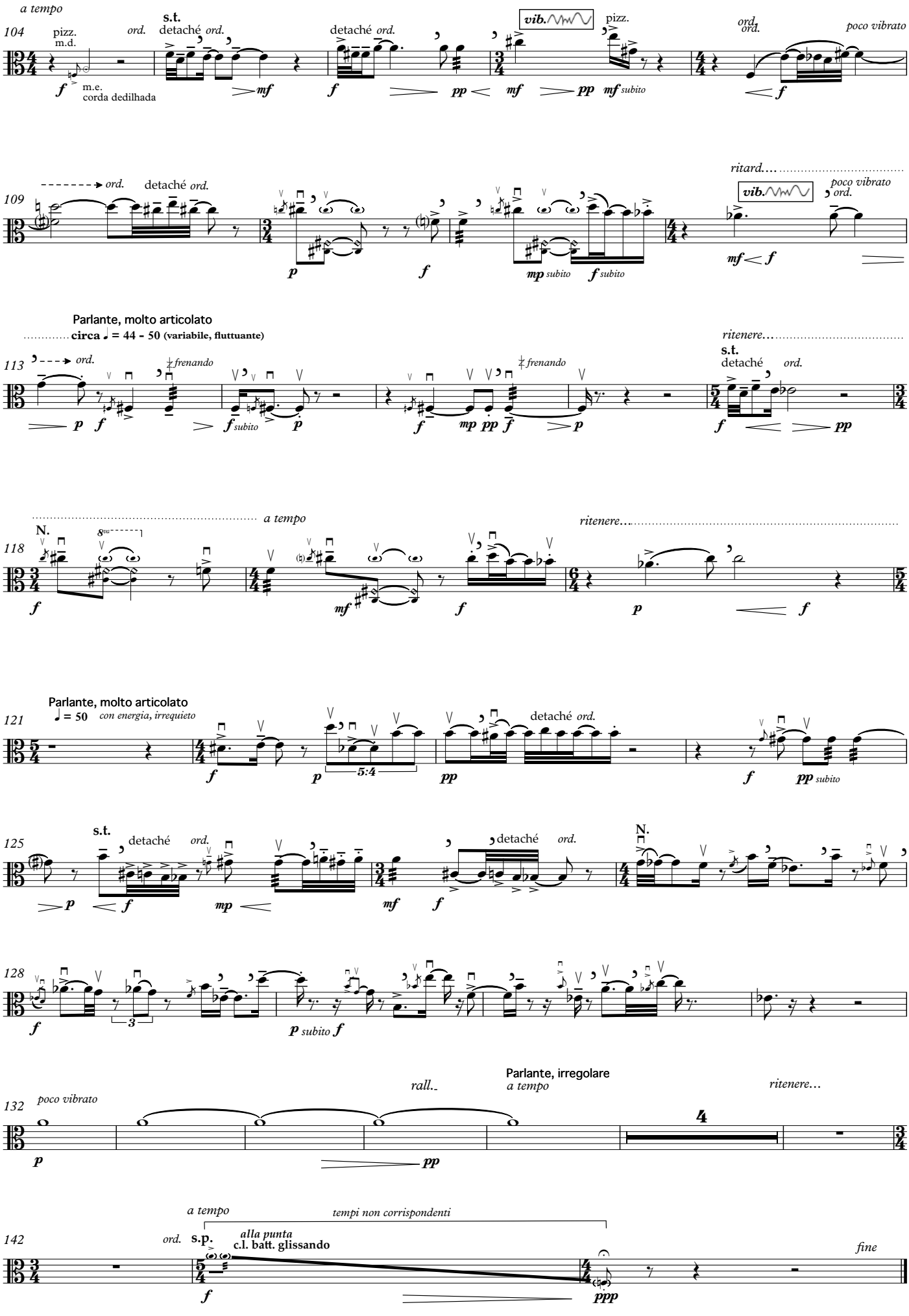
Viola

Molto espressivo, gestualmente articolato
tempo rubato
♩ = 50-52
4
3
8va
s.p.
port.
mp
f
mp
pp
p
pp
mf
pp
14
(from Vl I)
N.
s.t.
poco vibrato
N.
ord.
ritenere...
f
pp
mf
pp subito
poco accel....
a tempo
21
N.
s.p.
N.
pizz.
cantante
ord.
mp
pp
mf
p
pp
ff
f
28
cantante
pp
f
pp
poco accel....
Vigoroso, vivido
♩ = 56
34
pizz.
ord.
s.t.
pp
f
mf
f
pp
cresc.
mf
p
cresc.
accel....
♩ = 66
Con decisione, parlando
40
N.
f
pp
ff

45
ord.
poco vibrato
ord.
ord.
Vivido
pizz.
ord.
49
detaché
53
ord.
s.p.
N.
57
Cantando, gestualmente articolato
circa ♪ = 80 tempo rubato
1/2 c.l.
N.
risoluto
61
detaché
ord.
accel....
detaché ord.
65
(from Vl II)
detaché
ord.
(from Vlc)
circa ♪ = 120
69
up and down bow, alternatively
cresc...
ritenere...
♩ = 60
ritenere...
73
N.
Molto espressivo,
gestualmente articolato
circa ♩ = 54 tempo variable, molto rubato


poco ritard....
♩ = 50
78
N. ------→ s.p.
N.
pizz.
ord.
cantante
port.
pp
p > pp
f
mf <
> p mf <
f
(come se una luce è venuto)
pp
p


poco ritard....
a tempo
ritenere....
82
s.p. ---→ N.
pizz.
ord.
cantante
port.
molto s.t.
ff
mp < mf
pp mf
(come se una luce è venuto)
pp

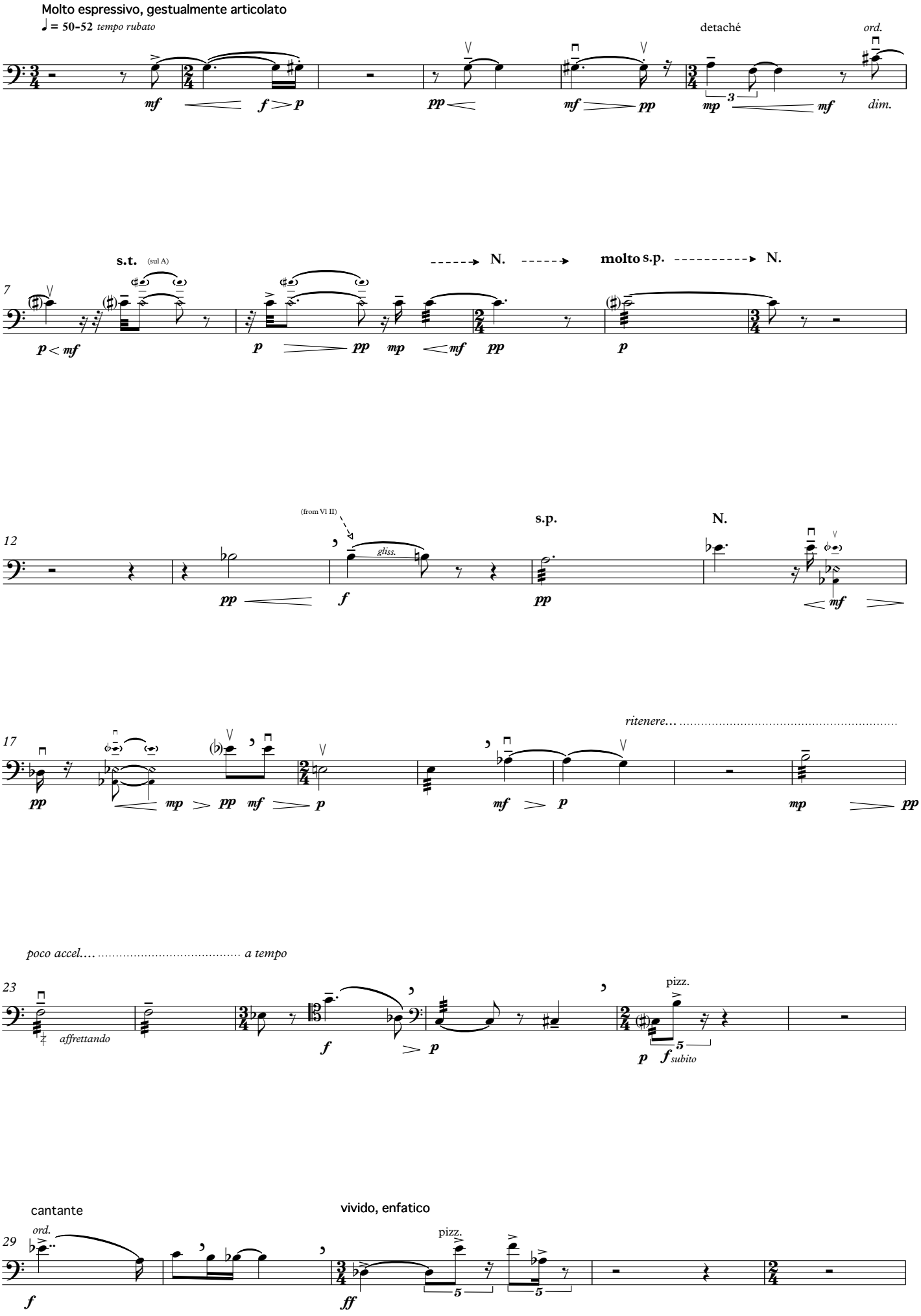
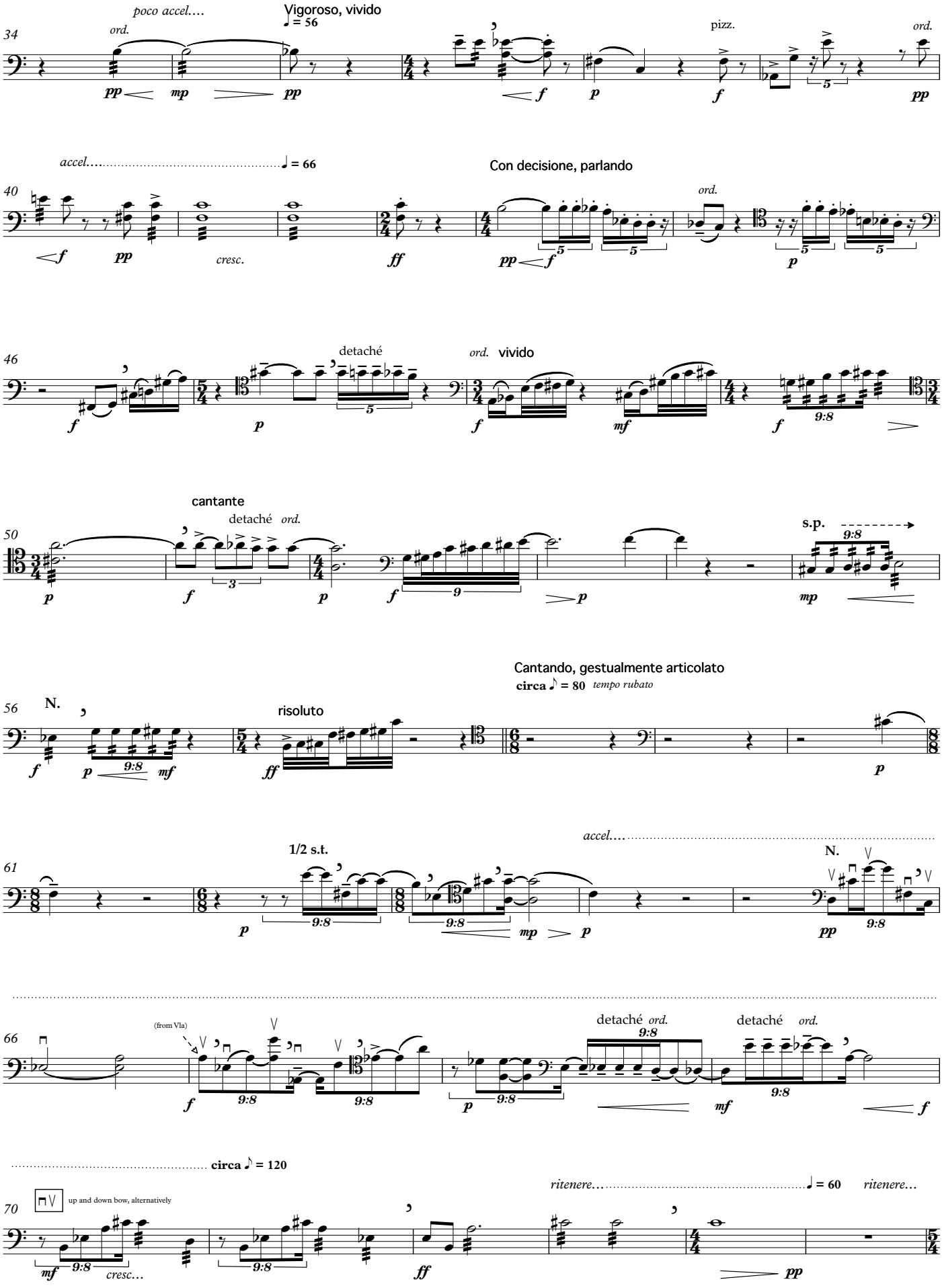

circa ♩ = 54
poco ritard....
86
N.
pizz.
ord.
s.p.
N.
pizz.
f
p
pp
mf

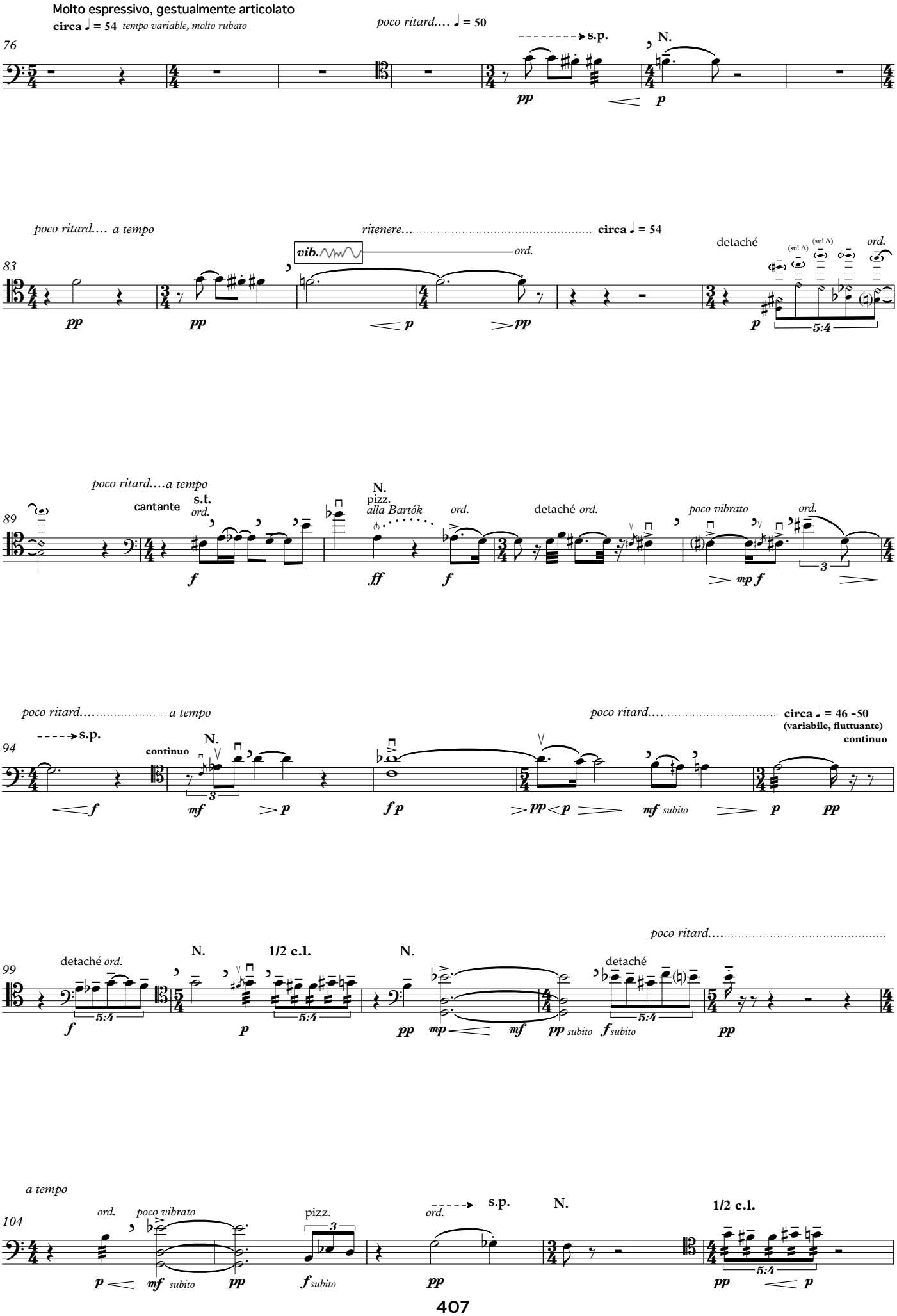

a tempo
90
N.
ord.
poco ritard....
vib.
pp
pp

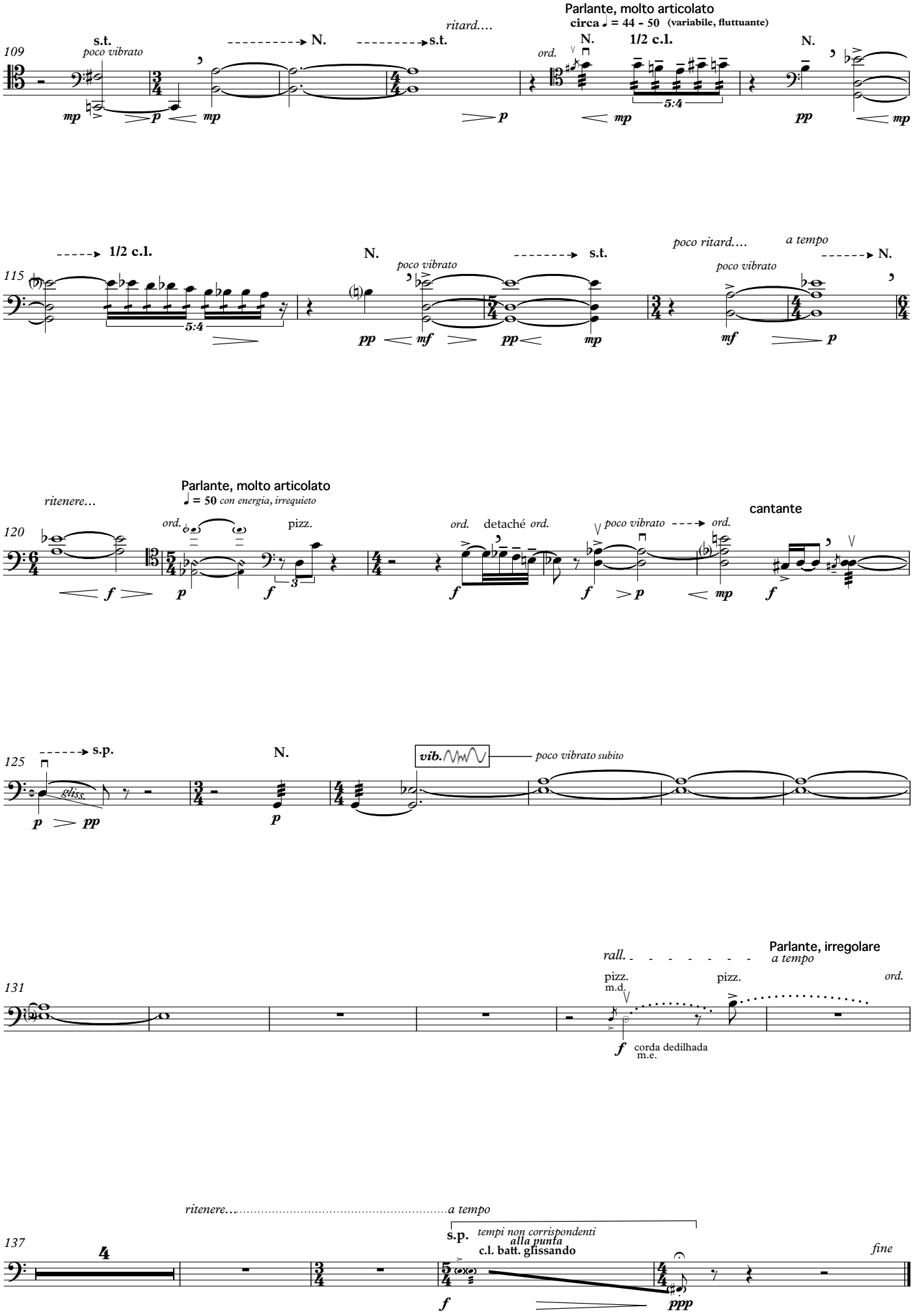

poco ritard....
circa ♩ = 44 - 50 (variabile, fluttuante)
a tempo
ord.
95
pizz.
3
3
continuo
8va
(sul A)
ord.
f dolce
mp pp
p

poco ritard....
100
pizz.
ord.
f
f frenando
p f
p
mf
f
f
f frenando
p

a tempo
104
pizz.
m.d.
ord.
s.t.
detaché ord.
m.e.
corda dedilhada
f
mf
detaché ord.
f
pp
vib.
pizz.
mf
pp
mf subito
ord.
ord.
poco vibrato
f
ord.
detaché ord.
109
p
f
mp subito
f subito
ritard....
vib.
poco vibrato
ord.
mf
f
Parlante, molto articolato
circa ♩ = 44 - 50 (variabile, fluttuante)
113
ord.
frenando
p
f
f subito
p
f
mp
pp
f
frenando
p
ritenere...
s.t.
detaché
ord.
f
pp
a tempo
ritenere...
N.
8va
118
f
mf
f
p
f
Parlante, molto articolato
121
♩ = 50
con energia, irrequieto
f
p
5:4
pp
detaché ord.
f
pp subito
125
s.t.
detaché
ord.
p
f
mp
mf
f
detaché
ord.
N.
128
f
3
p subito f
rall..
Parlante, irregolare
a tempo
ritenere...
132
poco vibrato
4
p
pp
a tempo
tempi non corrispondenti
142
ord.
s.p.
alla punta
c.l. batt. glissando
fine
f
ppp

Zikhronot

Roseane Yampolschi

Violoncelo

Molto espressivo, gestualmente articolato
♩ = 50–52 tempo rubato
detaché
ord.
dim.
s.t. (sul A)
N.
molto s.p.
N.
(from Vl II)
gliss.
s.p.
N.
ritenere...
poco accel.... a tempo
affrettando
pizz.
cantante
ord.
vivido, enfatico
pizz.

poco accel....
Vigoroso, vivido
♩ = 56
34
ord.
pizz.
ord.
accel.....
♩ = 66
Con decisione, parlando
40
cresc.
ord.
46
detaché
ord. vivido
cantante
detaché ord.
50
s.p.
Cantando, gestualmente articolato
circa ♪ = 80 tempo rubato
56
N.
risoluto
1/2 s.t.
accel....
61
N.
(from Vla)
detaché ord.
detaché ord.
66
circa ♪ = 120
ritenere.....♩ = 60
ritenere...
70
up and down bow, alternatively
cresc...


Molto espressivo, gestualmente articolato
circa ♩ = 54 tempo variable, molto rubato
poco ritard.... ♩ = 50
s.p.
N.
76
pp
p
poco ritard.... a tempo
ritenere.....
circa ♩ = 54
vib.
ord.
detaché
(sul A)
(sul A)
ord.
83
pp
pp
p
pp
p
5:4
poco ritard....a tempo
cantante
s.t.
ord.
N.
pizz.
alla Bartók
ord.
detaché ord.
poco vibrato
ord.
89
f
ff
f
mp f
3
poco ritard.... a tempo
s.p.
N.
continuo
94
f
mf
3
p
f p
poco ritard....
circa ♩ = 46 -50
(variabile, fluttuante)
continuo
pp p
mf subito
p
pp
poco ritard....
detaché ord.
N.
1/2 c.l.
N.
detaché
99
f
5:4
p
5:4
pp
mp
mf
pp subito
f subito
5:4
pp
a tempo
ord.
poco vibrato
pizz.
3
ord.
s.p.
N.
1/2 c.l.
104
p
mf subito
pp
f subito
pp
pp
5:4
p


109
s.t.
poco vibrato
N.
s.t.
ritard....
Parlante, molto articolato
circa ♩ = 44 - 50 (variabile, fluttuante)
ord.
N.
1/2 c.l.
5:4
N.
115
1/2 c.l.
5:4
N.
poco vibrato
s.t.
poco ritard....
a tempo
poco vibrato
N.
120
ritenere...
Parlante, molto articolato
♩ = 50 con energia, irrequieto
ord.
pizz.
ord.
detaché ord.
poco vibrato
ord.
cantante
125
s.p.
gliss.
N.
vib.
poco vibrato subito
131
rall.
a tempo
Parlante, irregolare
pizz.
m.d.
pizz.
ord.
corda dedilhada
m.e.
137
ritenere...
a tempo
s.p.
tempi non corrispondenti
alla punta
c.l. batt. glissando
fine

2017
MINISTÉRIO DA CULTURA
BRASIL
XXII BIENAL DE MÚSICA BRASILEIRA CONTEMPORÂNEA
FUNDAÇÃO NACIONAL DE ARTES
funarte
RIO DE JANEIRO
Theatro Municipal
Sala Cecília Meireles
DE 23 A 29 DE OUTUBRO
segunda, 23 de outubro às 19h
de 24 a 28 de outubro às 19h
domingo, 29 de outubro às 17h

XXII BIENAL DE MÚSICA CONTEMPORÂNEA

Almeida Ribeiro

...der Zweifel 411

« ...der Zweifel... »

for recorder quartet | para quarteto de flautas-doces

Almeida-Ribeiro

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www.Almeida-Ribeiro.com

General Instructions

...der Zweifel... is a work for recorder quartet with an instrumental formation that are different organs of one meta-instrument, with its own organic aspects, such as attack, resonance, and color. This composition demands a different type of virtuosity towards performance, one that constantly strives to harmonize and merge the four instruments. Rhythmic precision and dynamic balance are essential parameters in a performance of *...der Zweifel...*

Performance Instructions

- The piece uses the following instruments: contralto recorder (player #1), contralto recorder (player #2), contralto and tenor recorders (player #3), and bass recorder (player #4).
- The players should perform in a semi-circle in the following manner (from left to right and from the audience's perspective): player #1-#2-#3-#4.
- The entire score is already transposed for proper performance.
- *Microtones*: quarter-tone and arrow-symbol (slightly higher or lower)

Ex.1 – microtonal notation

- The score presents *alternative fingerings* suggestions for microtones.

Ex.2 – alternative fingering

- *Fermatas*: brief and short-medium duration fermatas:

Ex.3 – fermatas

- *Frullato* techniques are notated as:

Ex.4 – frullato

- *Note-tremolos* should be performed to achieve a texture. They are notated as:

Ex.5 – tremolo

- *Overblowing* technique is used to produce a resonant sound with overtones.

- Approximate duration of the piece: 6 minutes.

Instruções gerais

...der Zweifel... é uma obra para quarteto de flautas-doces que apresenta uma formação instrumental enquanto diferentes órgãos de um mesmo meta-instrumento, com seus próprios aspectos orgânicos, como ataque, ressonância e cor. Esta composição requer um diferente tipo de virtuosidade em relação à performance musical; uma que busca constantemente harmonizar e fundir os quatro instrumentos. Precisão rítmica e equilíbrio de dinâmicas são parâmetros essenciais em uma performance de *...der Zweifel...*

Instruções de Performance

- A peça usa os seguintes instrumentos: flauta doce contralto (instrumentista nº1), flauta doce contralto (instrumentista nº2), flautas doces contralto e tenor (instrumentista nº3), e flauta doce baixo (instrumentista nº4).
- Os instrumentistas devem executar a peça em um semi círculo da seguinte maneira (da esquerda para a direita, na perspectiva do público): instrumentista nº1- nº2 - nº3 - nº4.
- A partitura já está transposta para uma execução adequada.
- *Microtons*: quartos-de-tom e simbologia por flechas (relativamente mais alto ou baixo em relação à nota temperada; menos de 1 quarto de tom):

Ex.1 – notação microtonal

- A partitura apresenta sugestões de *digitações alternativas* para microtons.

Ex.2 – digitações alternativas

- *Fermatas*: breve e de curta-média duração.

Ex.3 – fermatas

- Técnicas de *Frullato* são notadas da seguinte forma:

Ex.4 – frullato

- *Trêmulo de notas* devem ser executadas para atingir uma textura. São escritos da seguinte maneira:

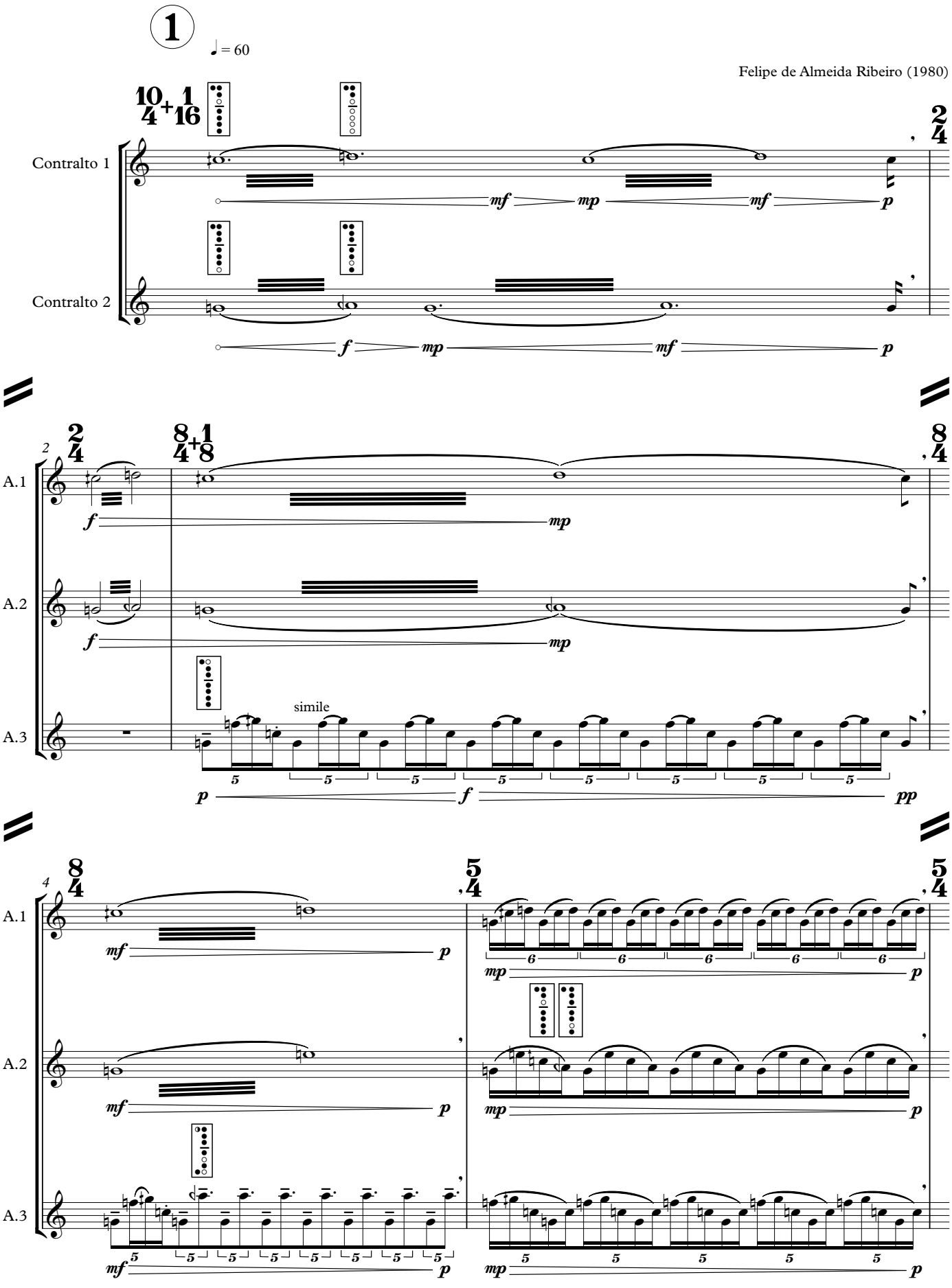
Ex.5 – trêmulo

- Técnica de *Overblowing* é usada para produzir sonoridades ressonantes e com sons parciais.
- Duração aproximada da obra: 6 minutos.

« ... der Zweifel ... »

recorder quartet

Felipe de Almeida Ribeiro (1980)



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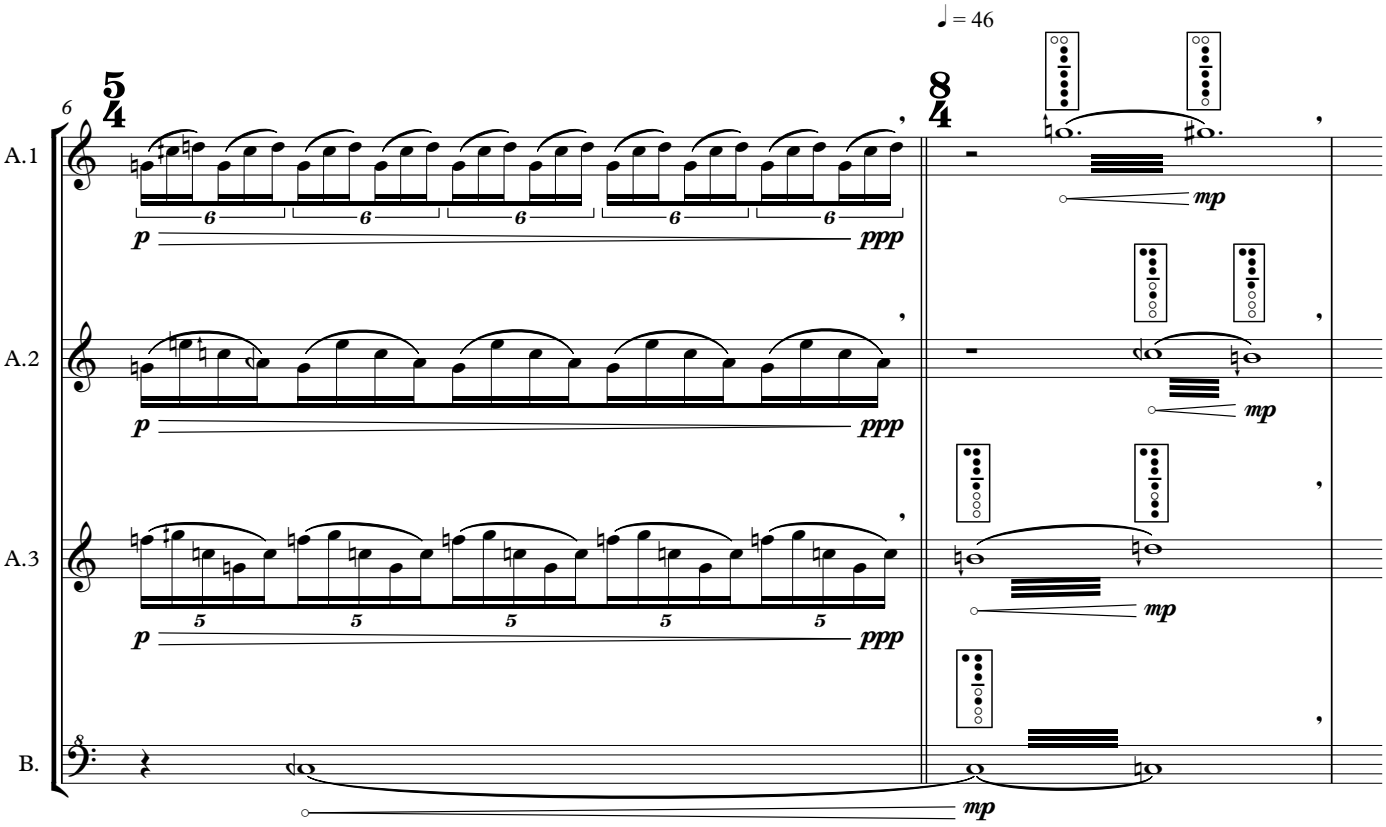
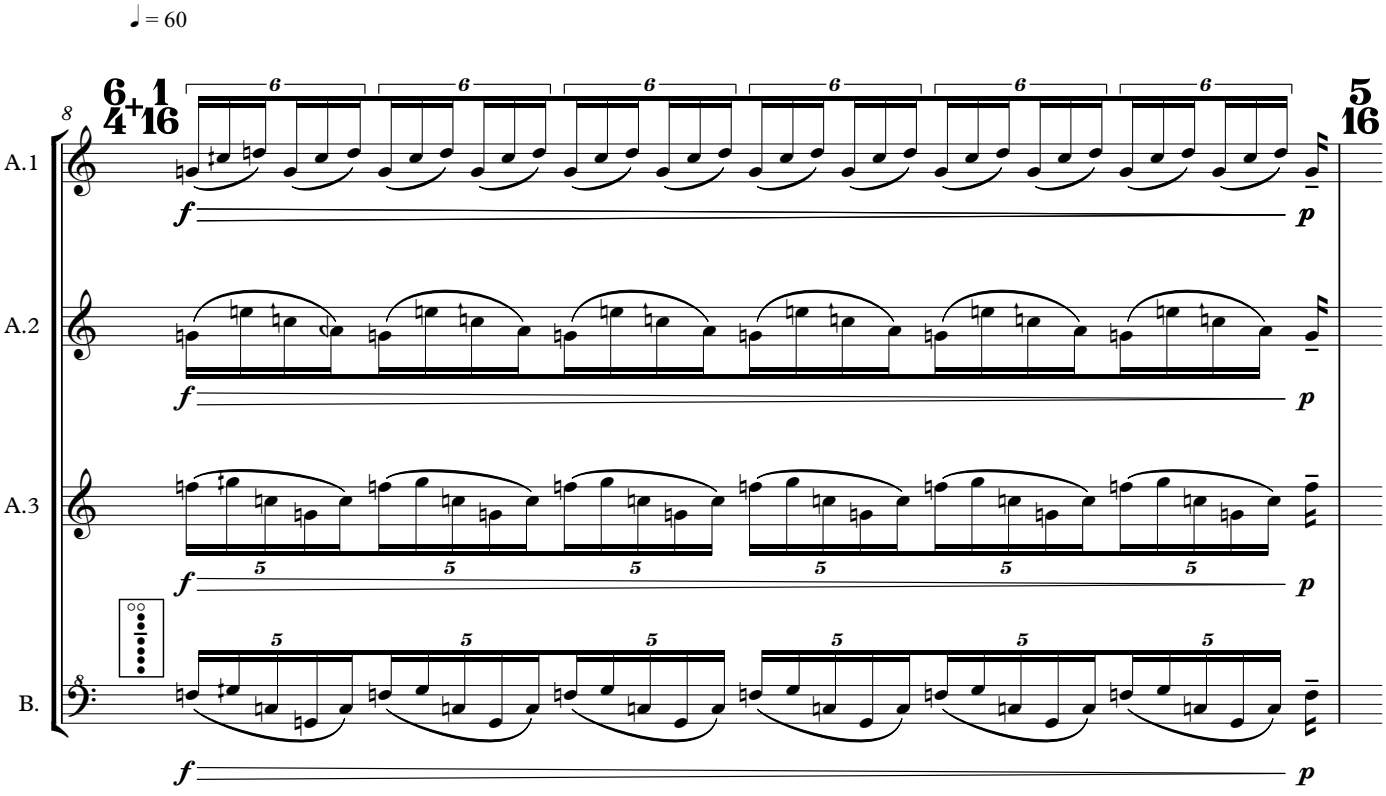
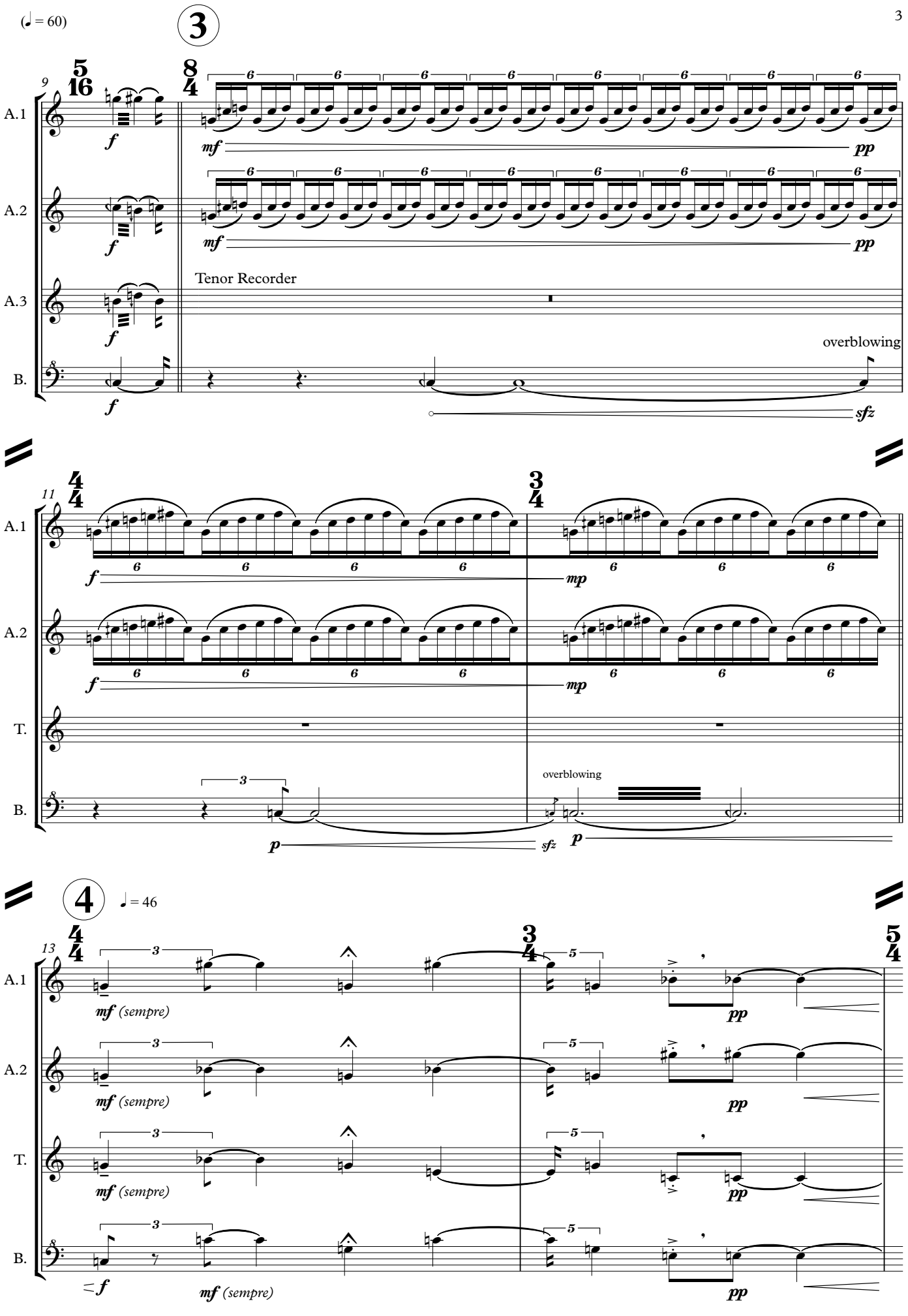
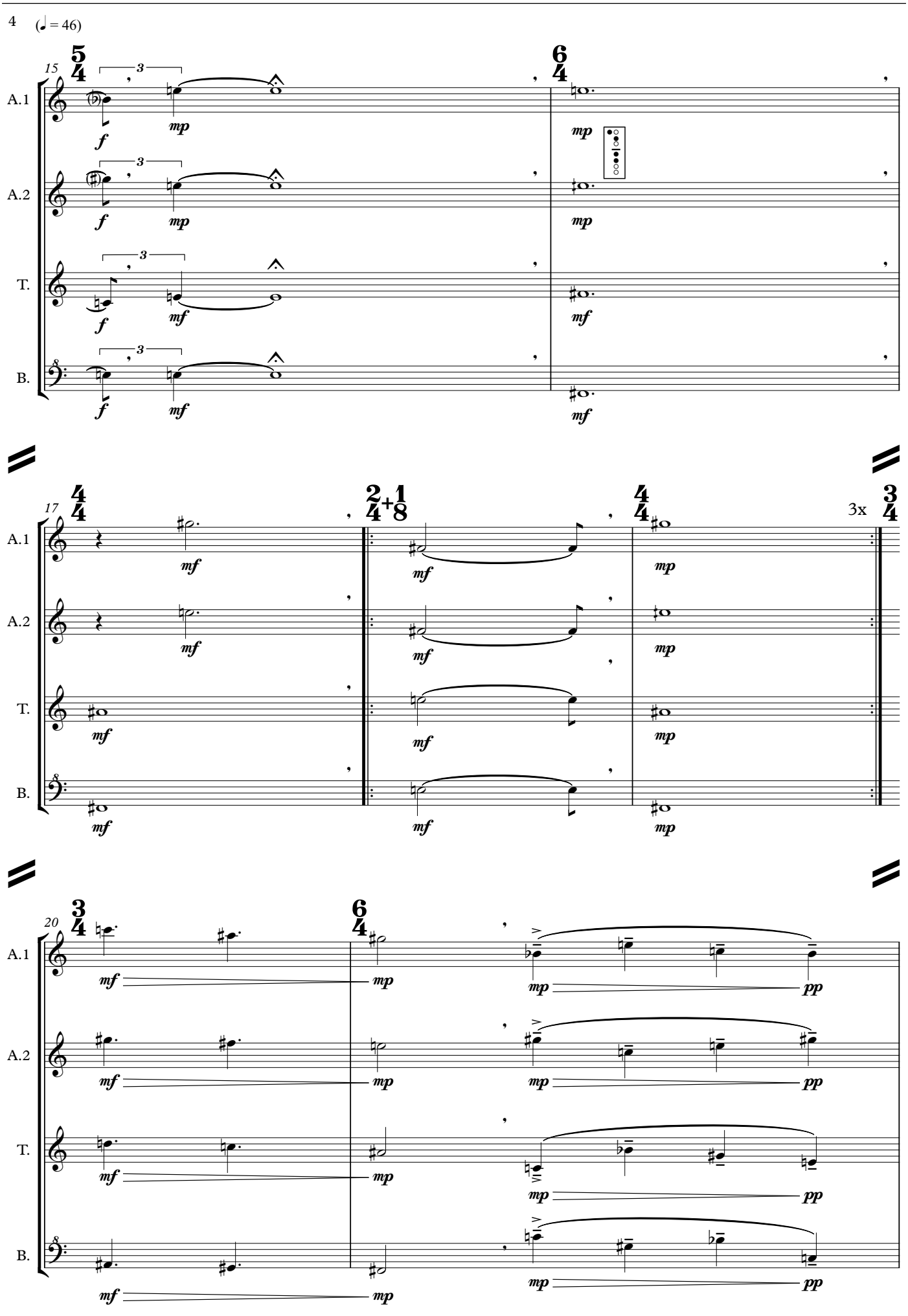
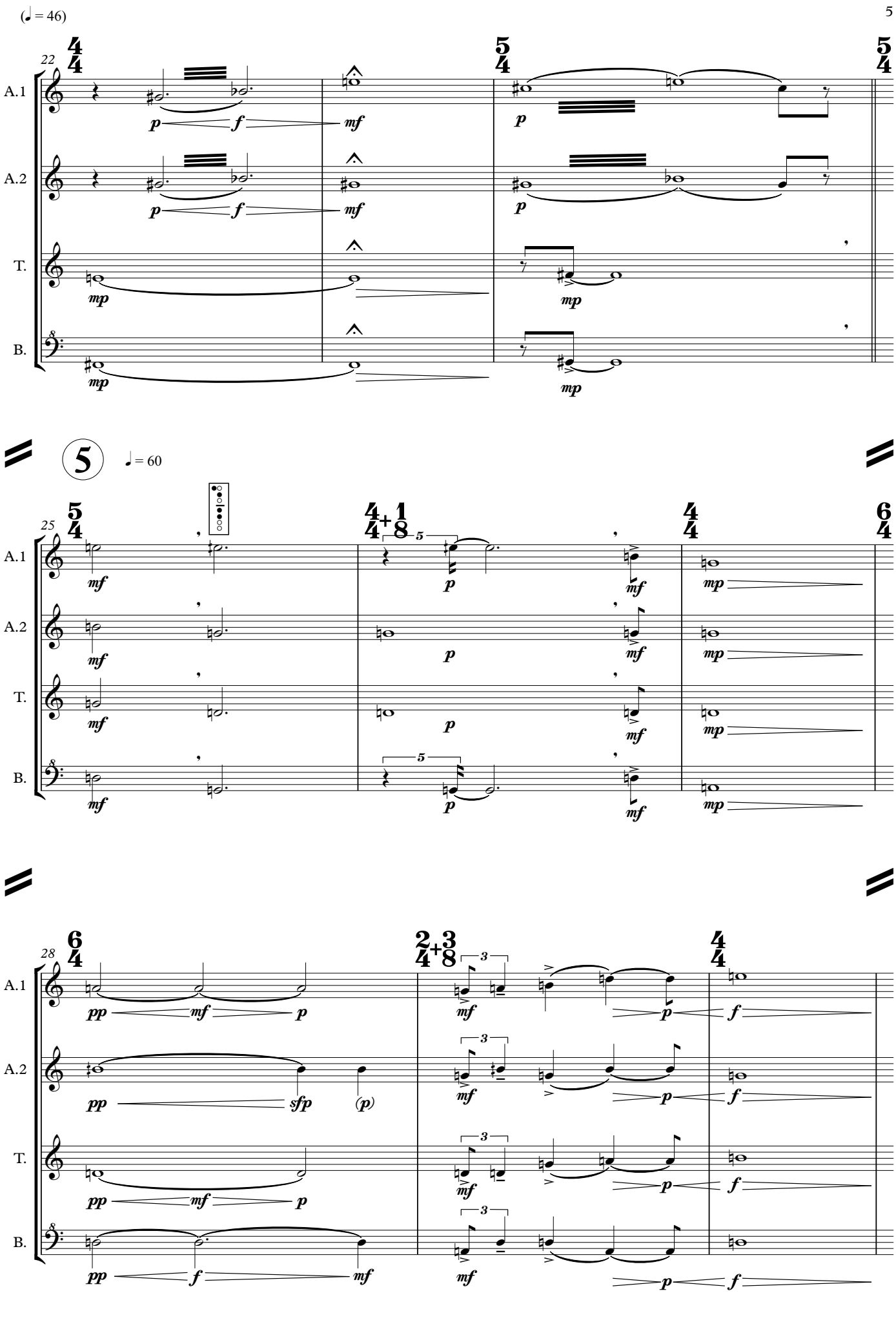
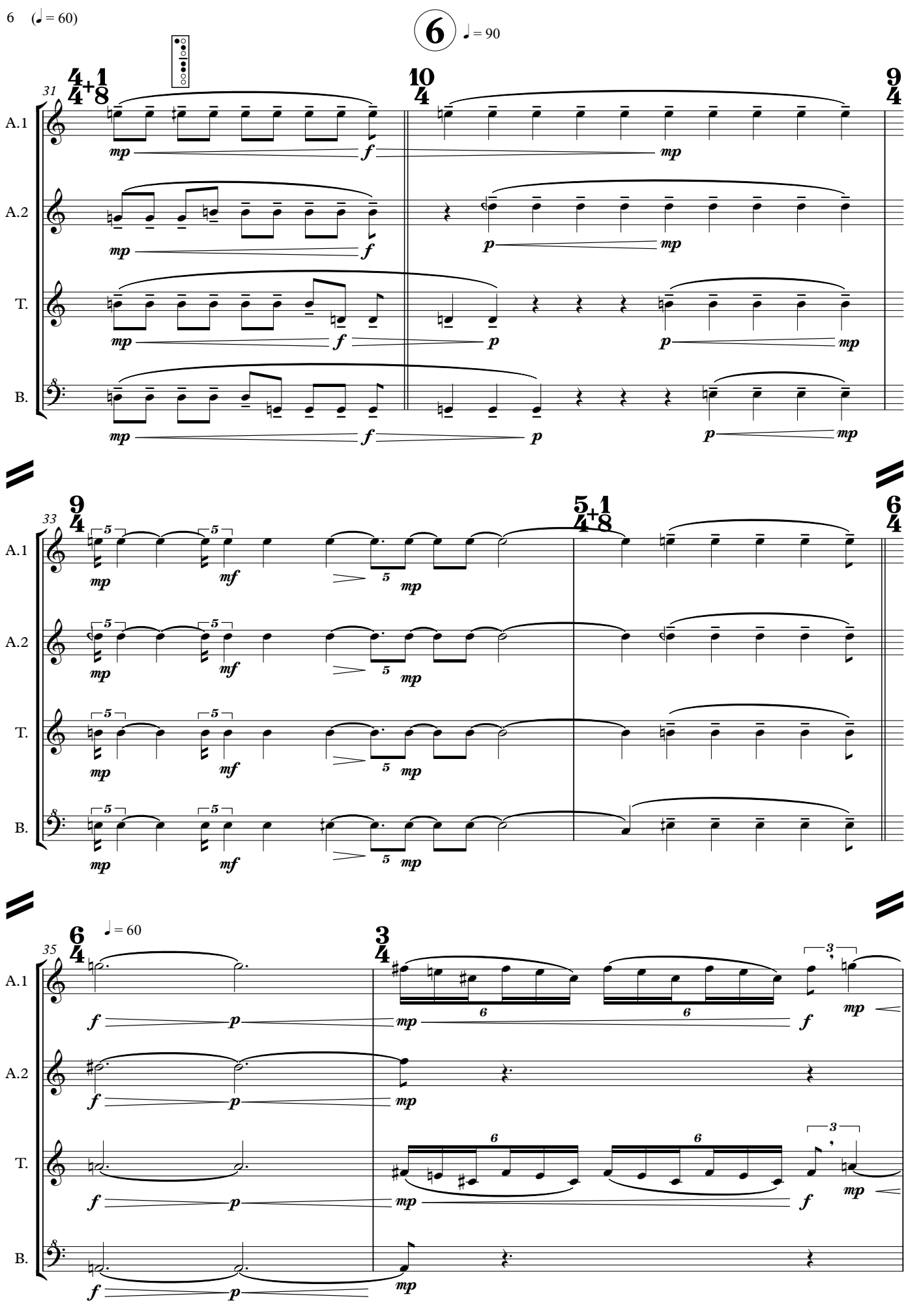


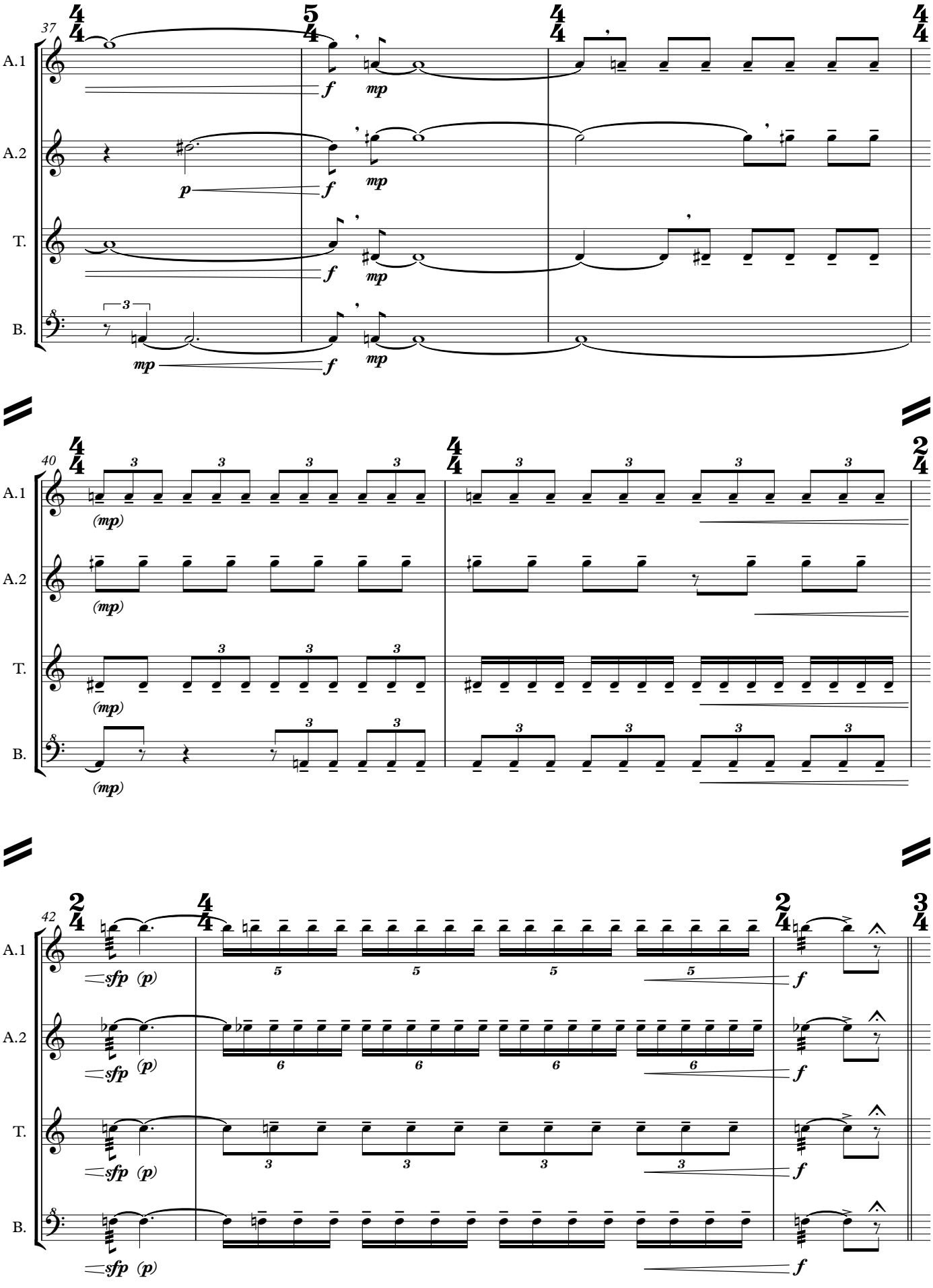


(♩ = 60)
3
9
A.1
A.2
A.3
B.
Tenor Recorder
overblowing
11
T.
4
♩ = 46
13
mf (sempre)


4 (♩ = 46)
15
A.1
A.2
T.
B.
17
3x
20

(♩ = 46)
22
A.1
A.2
T.
B.
5
♩ = 60
25
28


6 (♩= 60)
6 ♩= 90
31
33
35
A.1
A.2
T.
B.
♩= 60

(♩ = 60)



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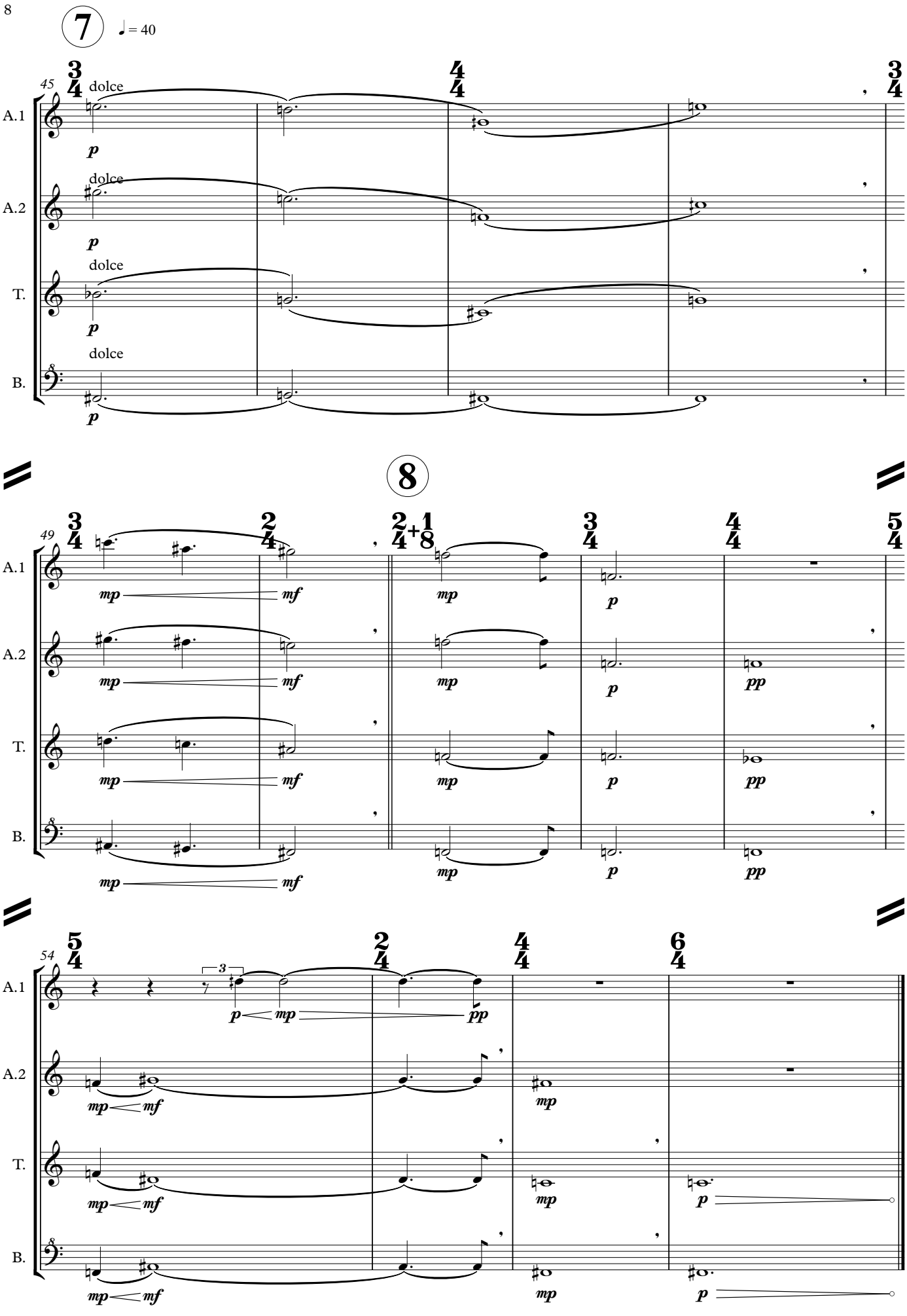
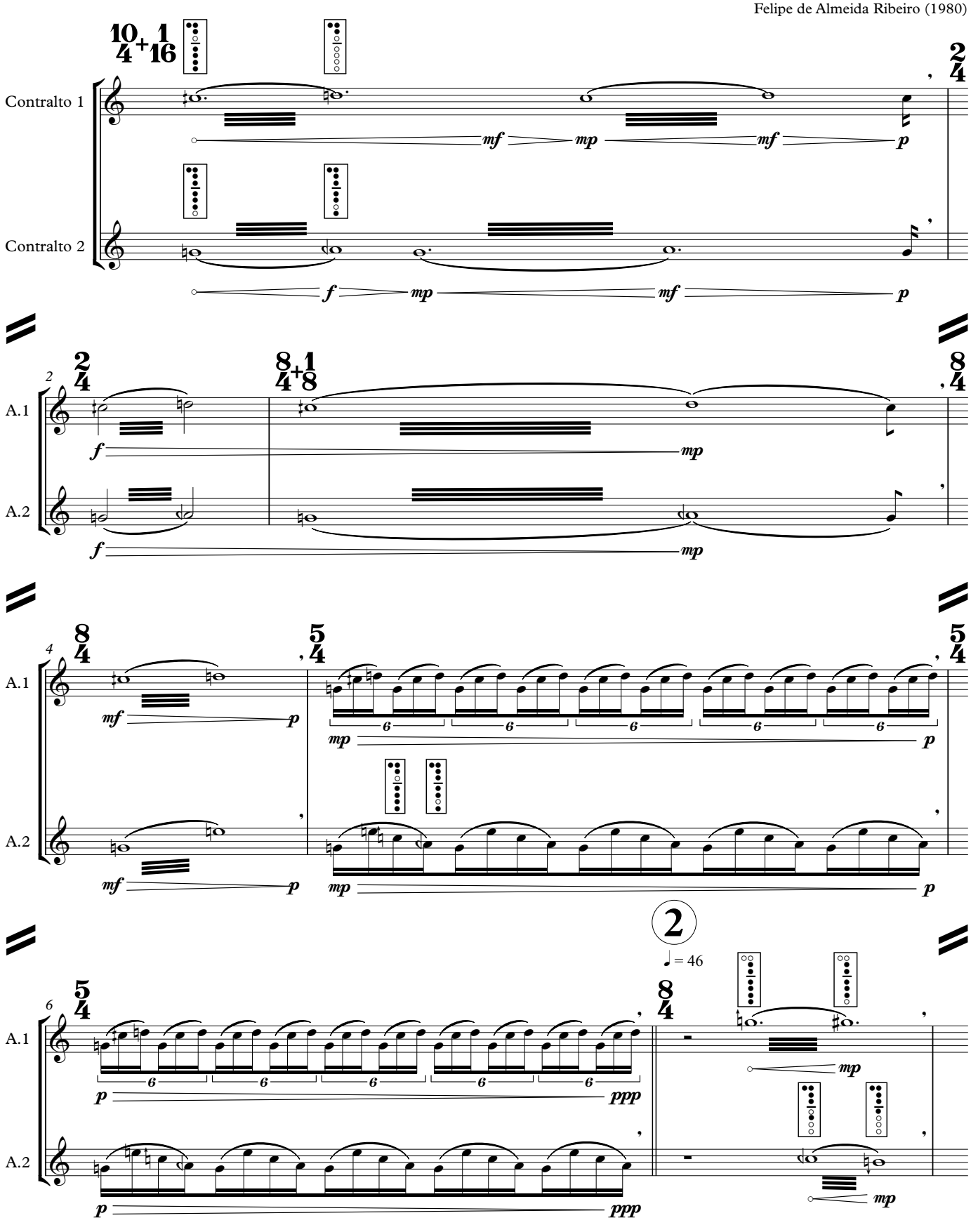

PARTS
I-II

« ... der Zweifel ... »

recorder quartet

Felipe de Almeida Ribeiro (1980)



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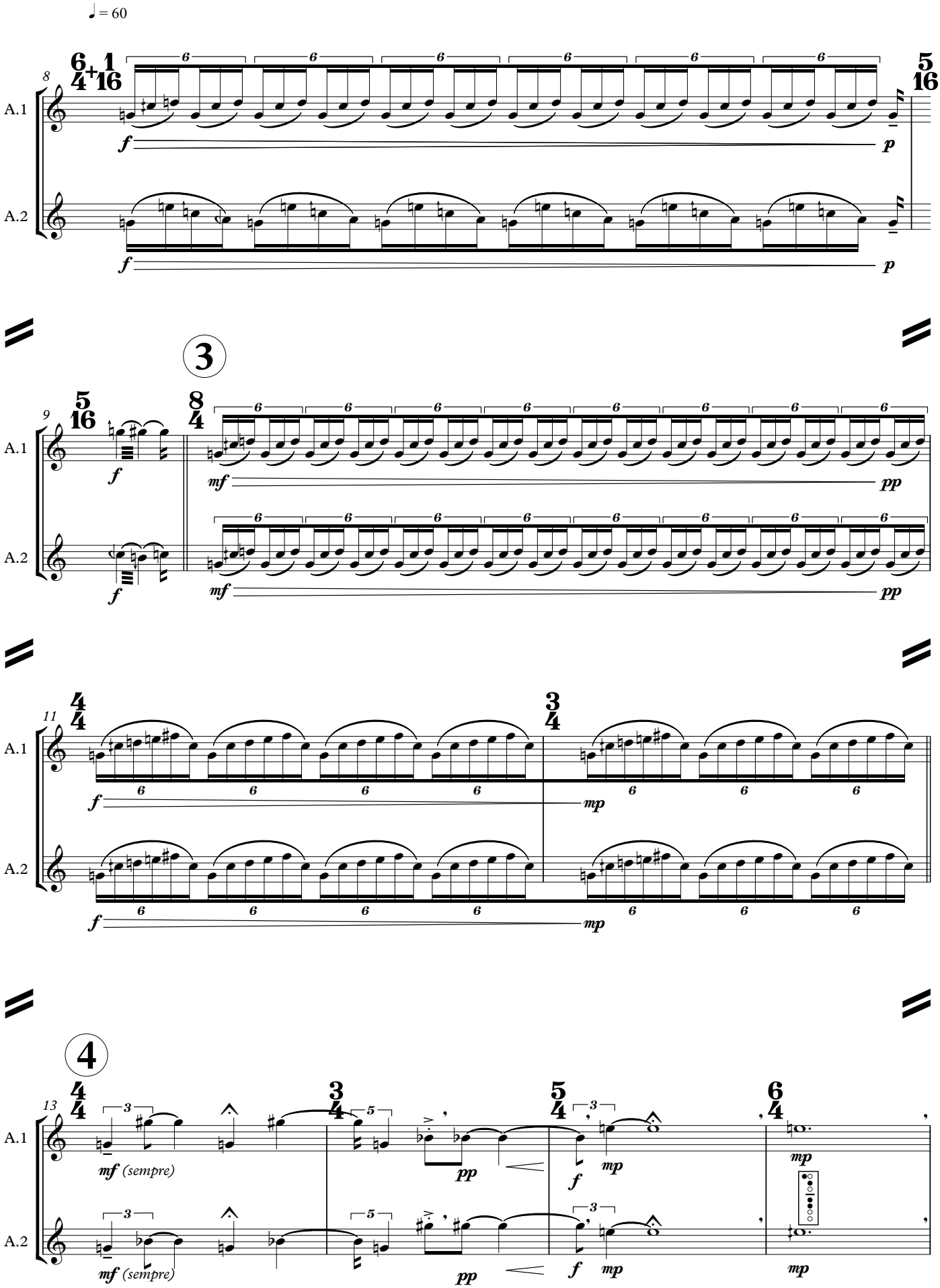
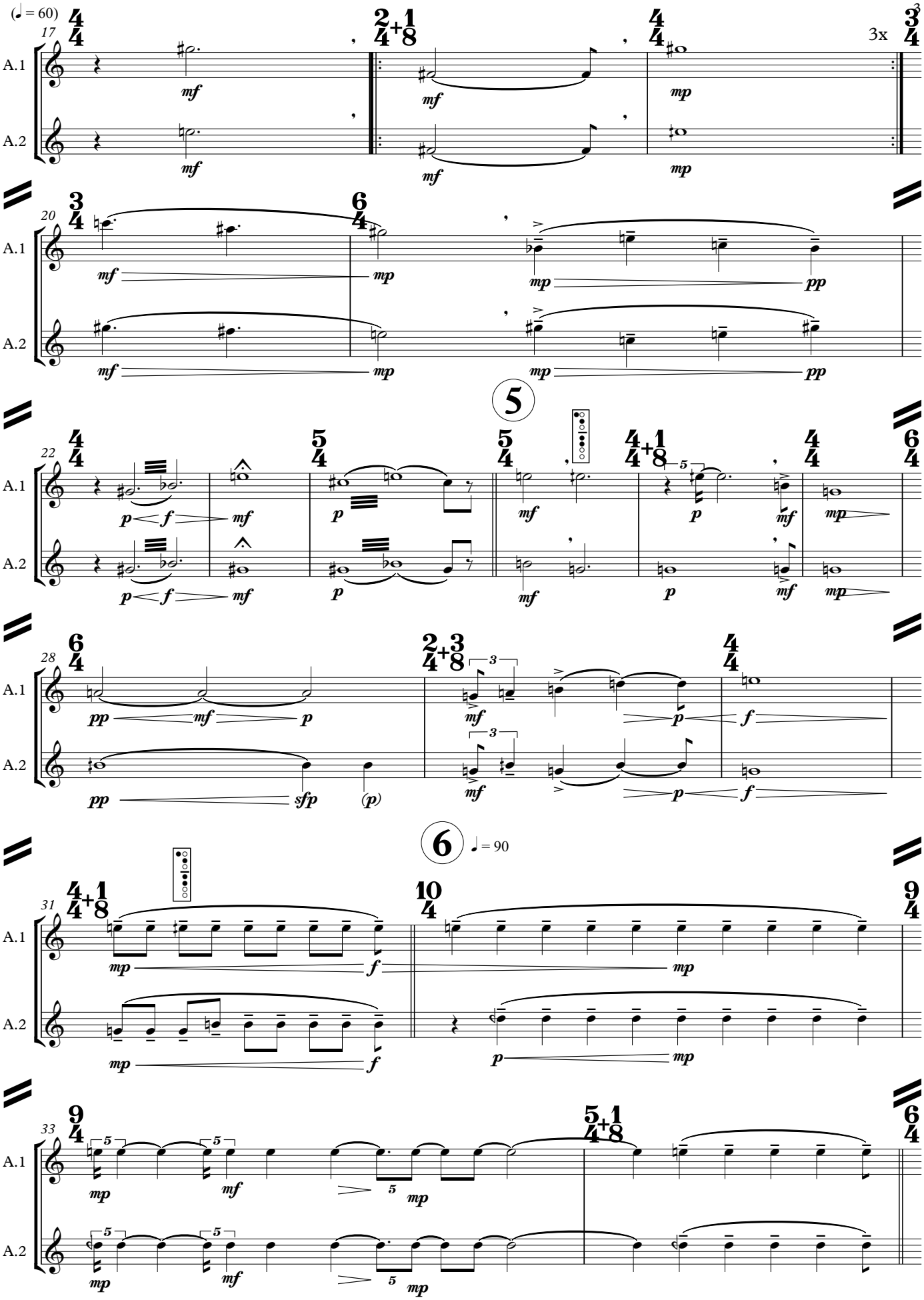
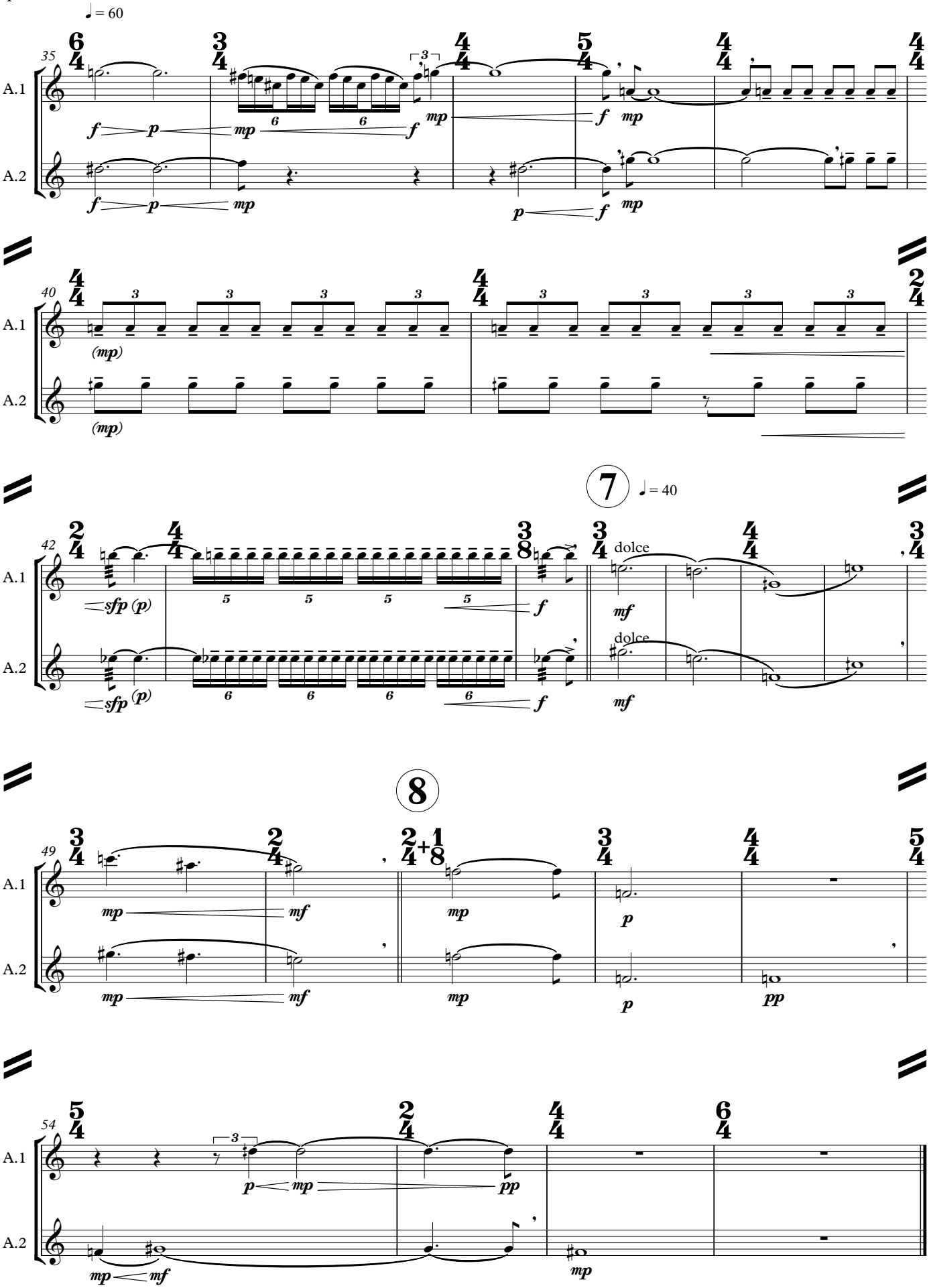
2



(♩ = 60)
17
A.1
A.2
3x
20
22
5
28
6
♩ = 90
31
33

4

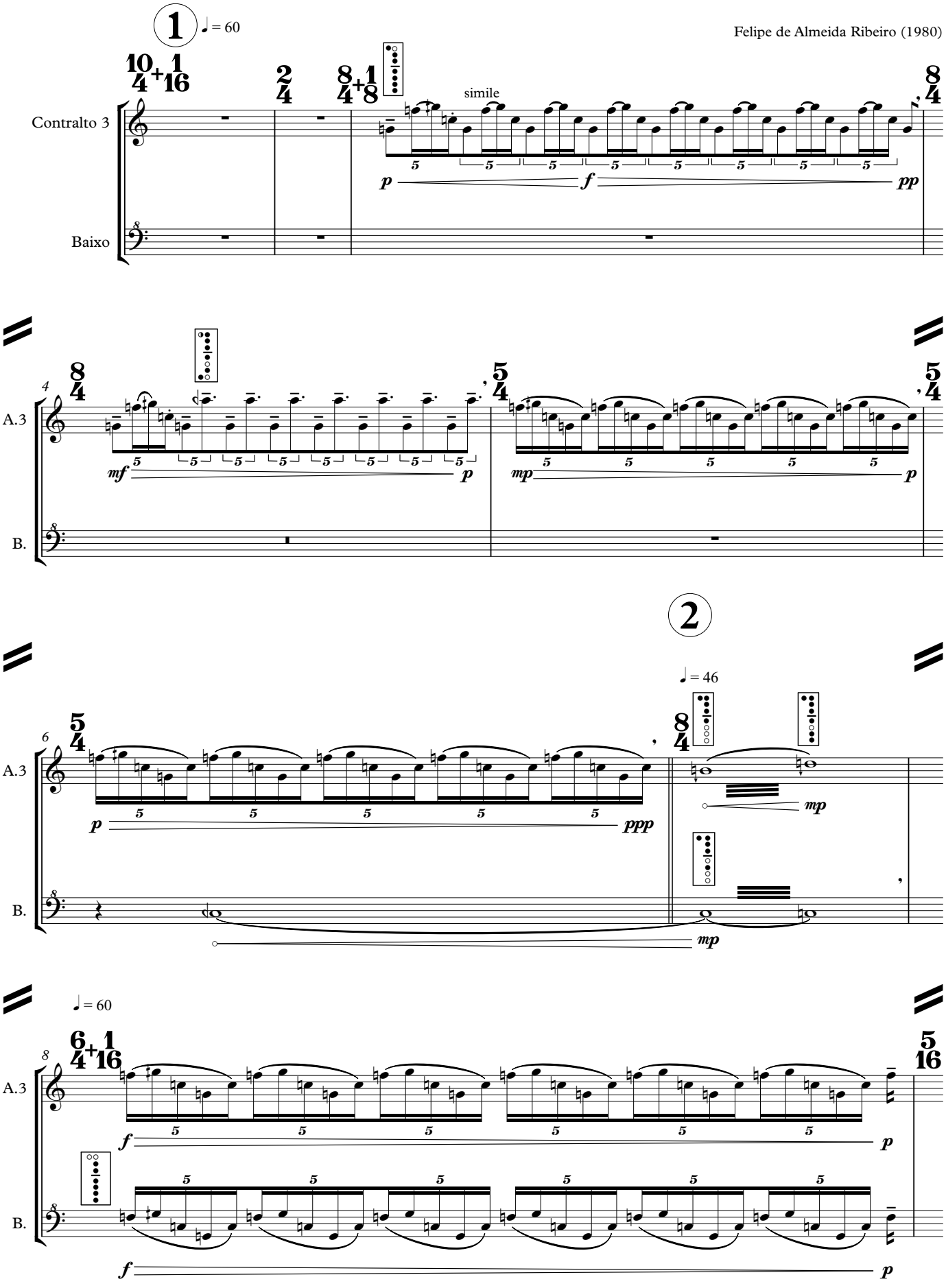


PARTS
III-IV

« ... der Zweifel ... »

recorder quartet

Felipe de Almeida Ribeiro (1980)



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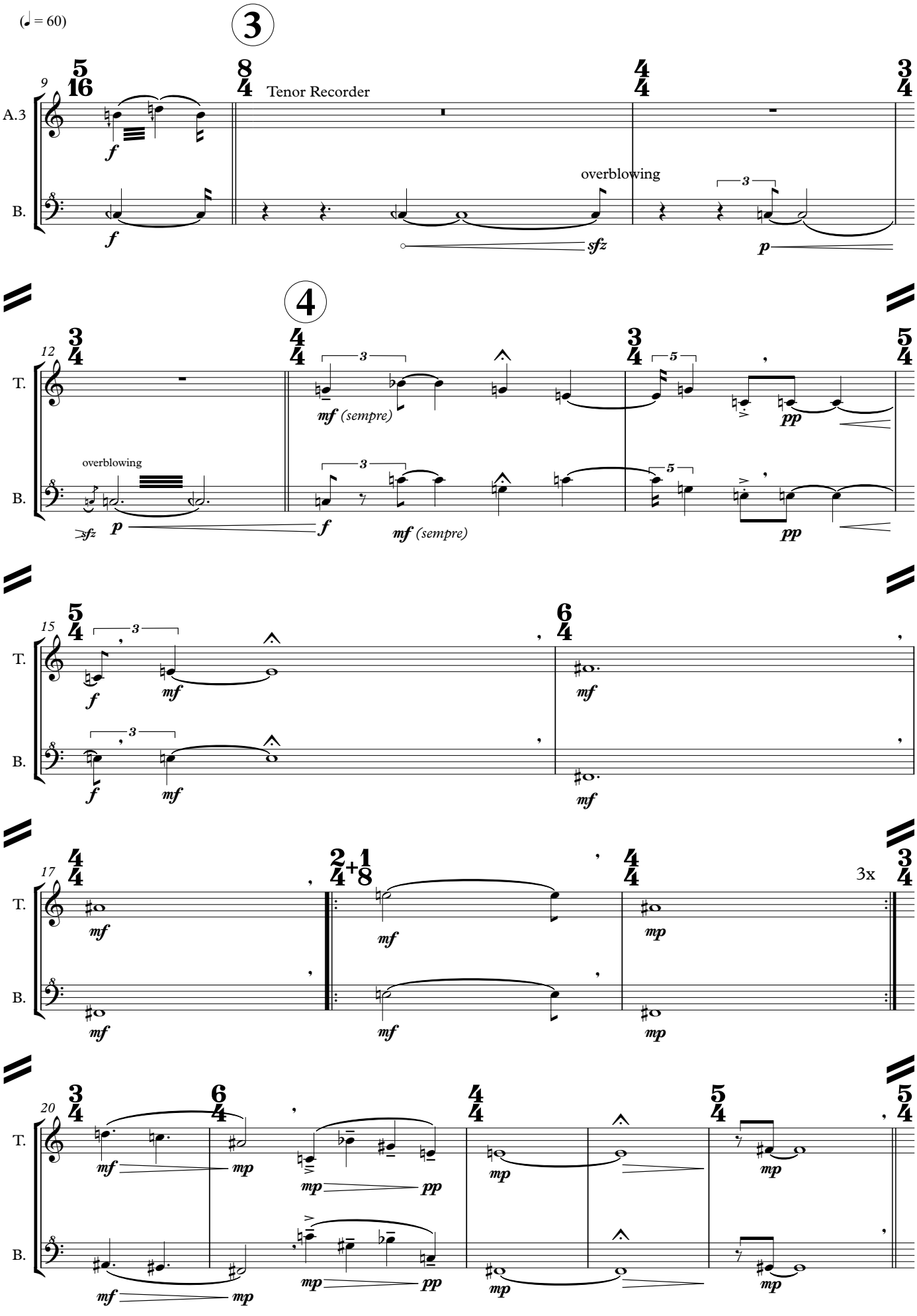
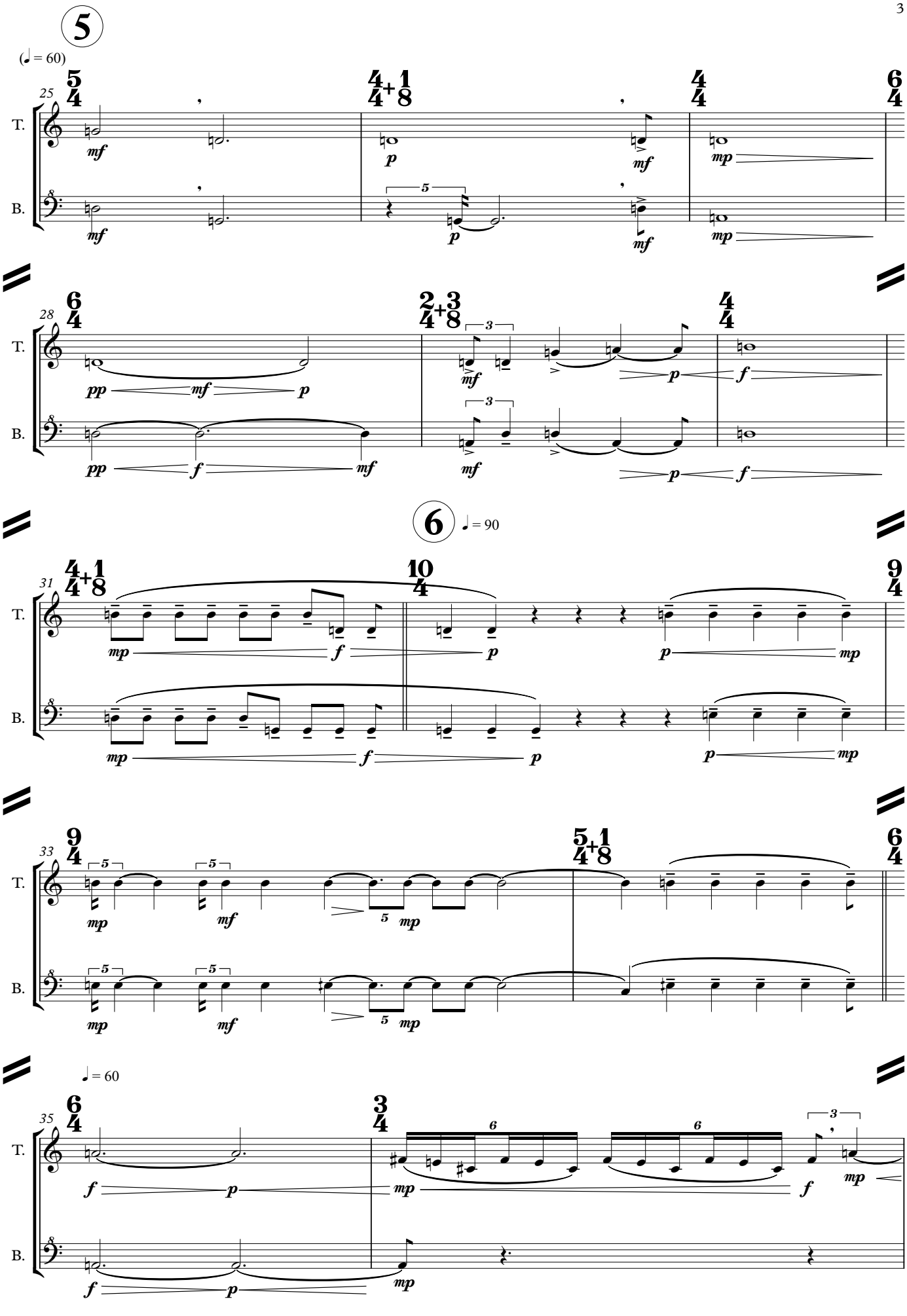
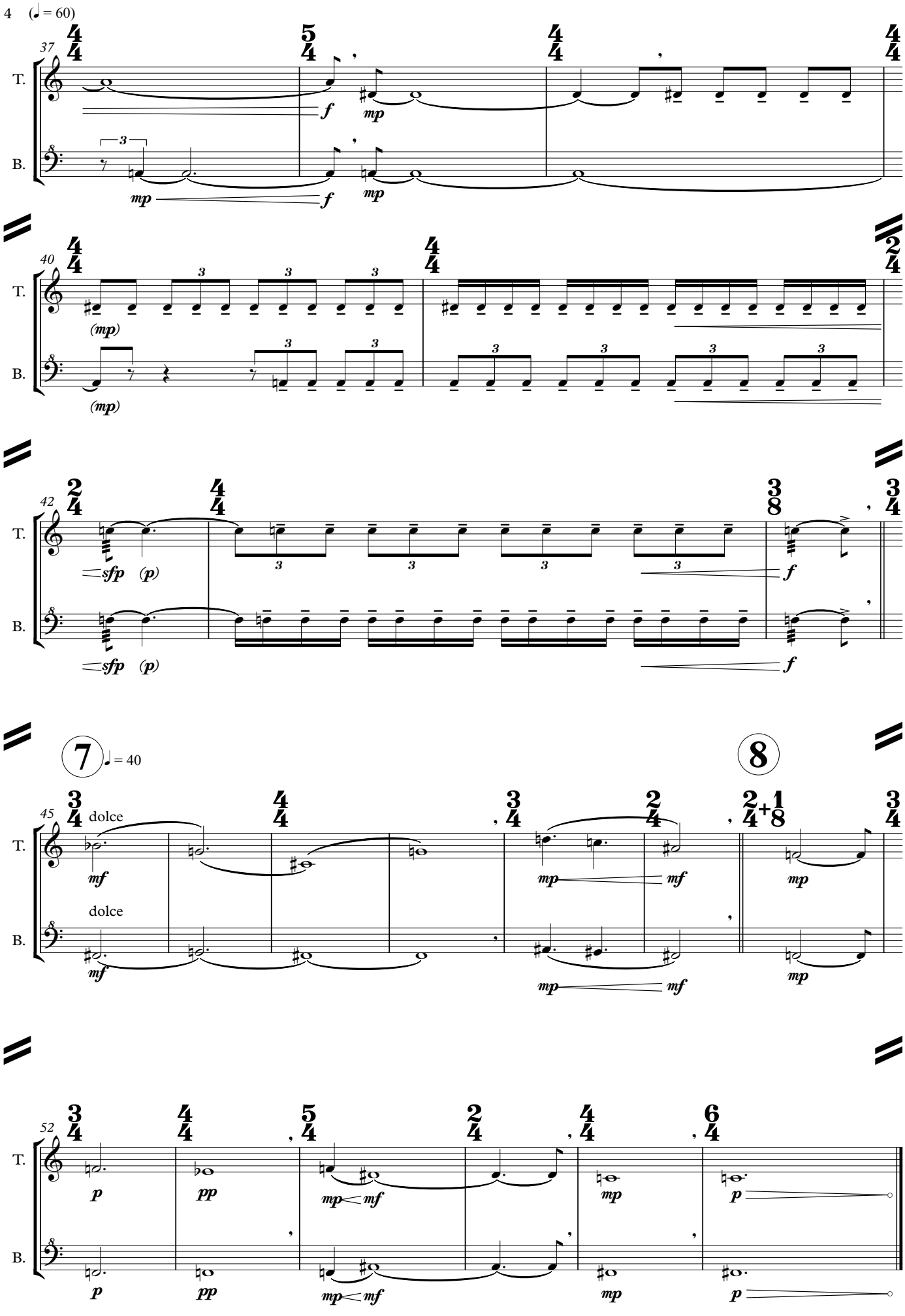

2
(♩ = 60)
3
9
A.3
B.
Tenor Recorder
overblowing
4
12
T.
B.
overblowing
15
17
3x
20

5
(♩ = 60)
25
T.
B.
mf
p
mf
mp
28
pp
mf
p
f
6
♩ = 90
31
mp
f
p
33
5
mf
mp
35
♩ = 60
3


4 (♩= 60)
37
T.
B.
40
42
7 ♩= 40
8
45
dolce
dolce
52

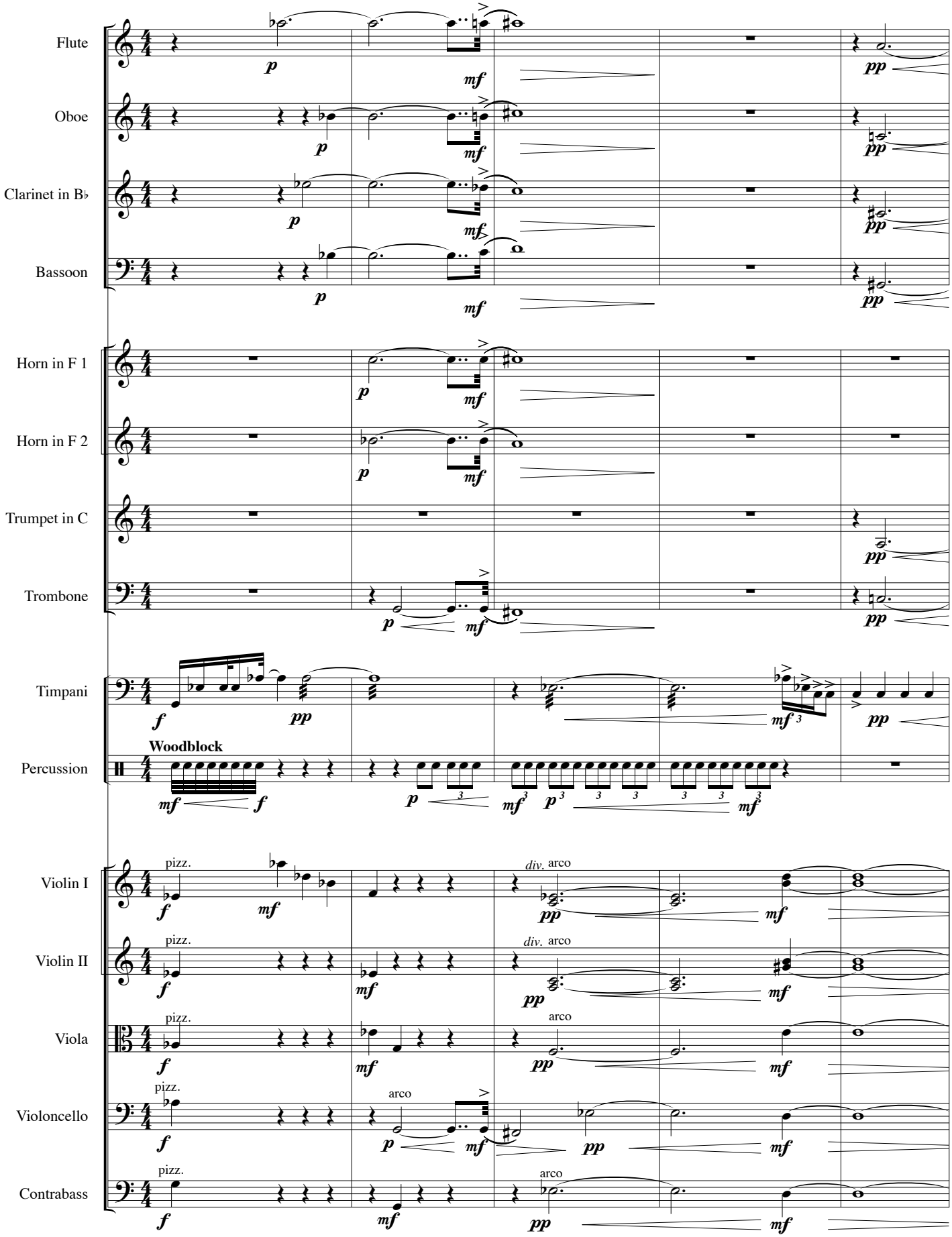
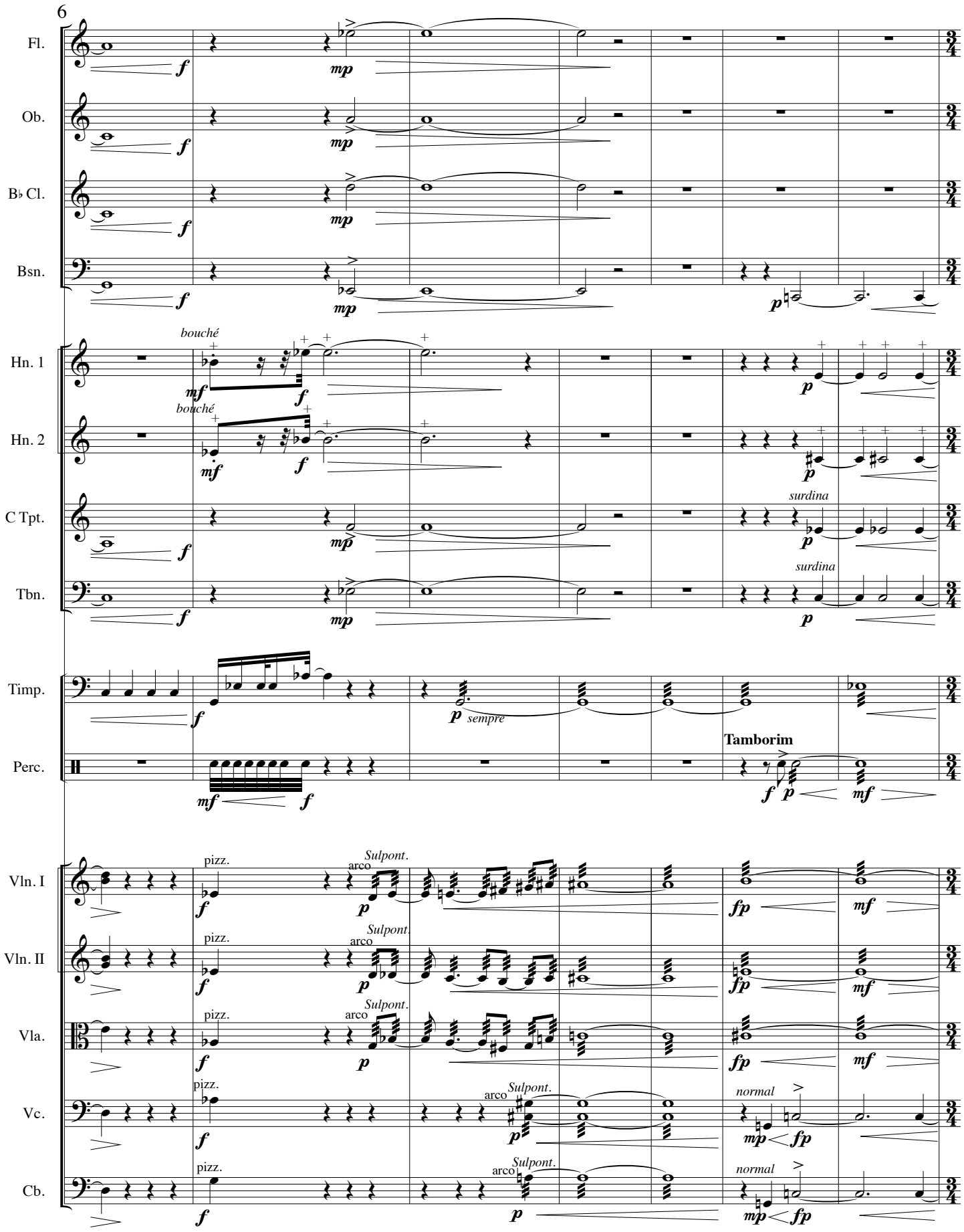
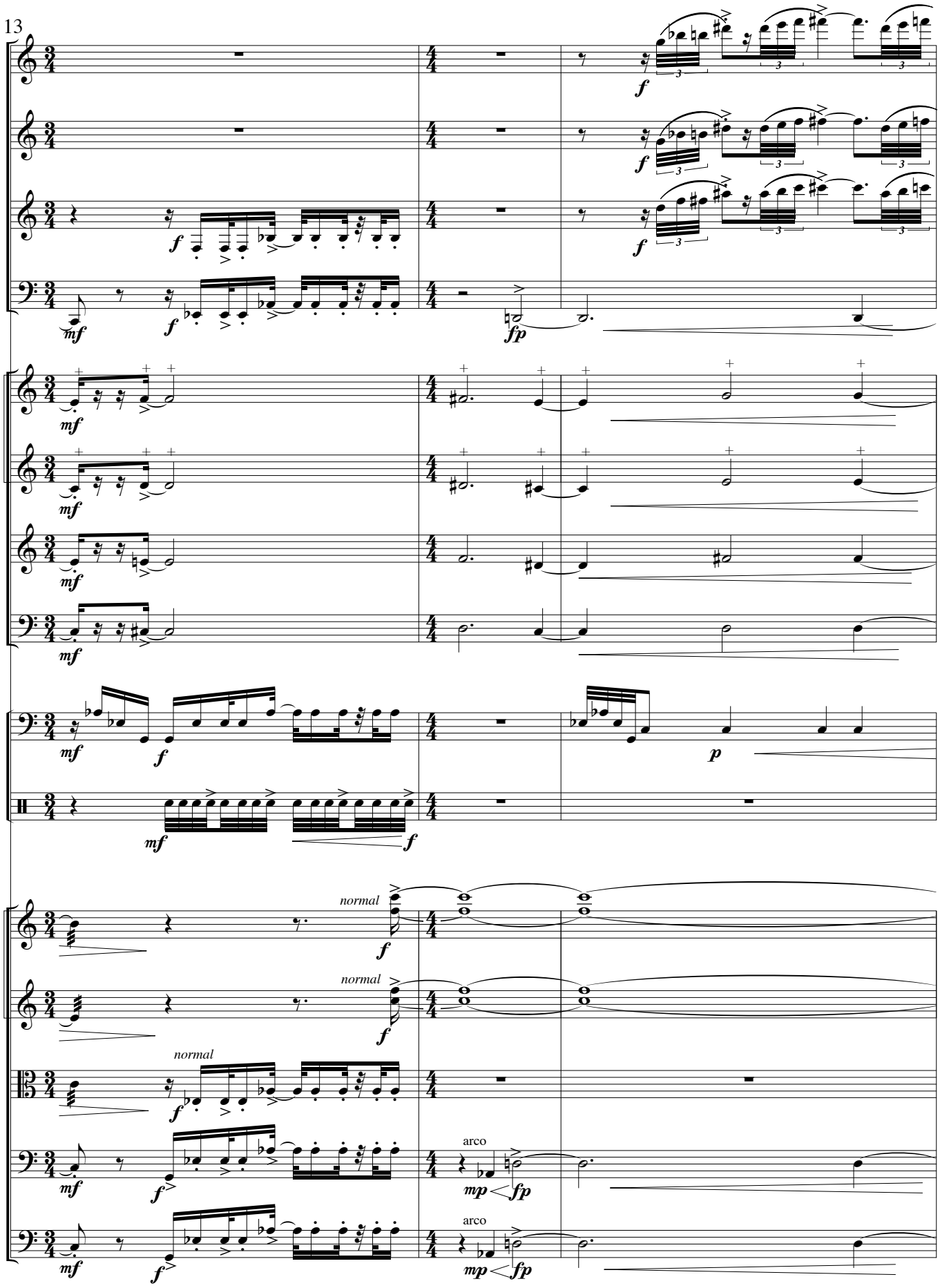
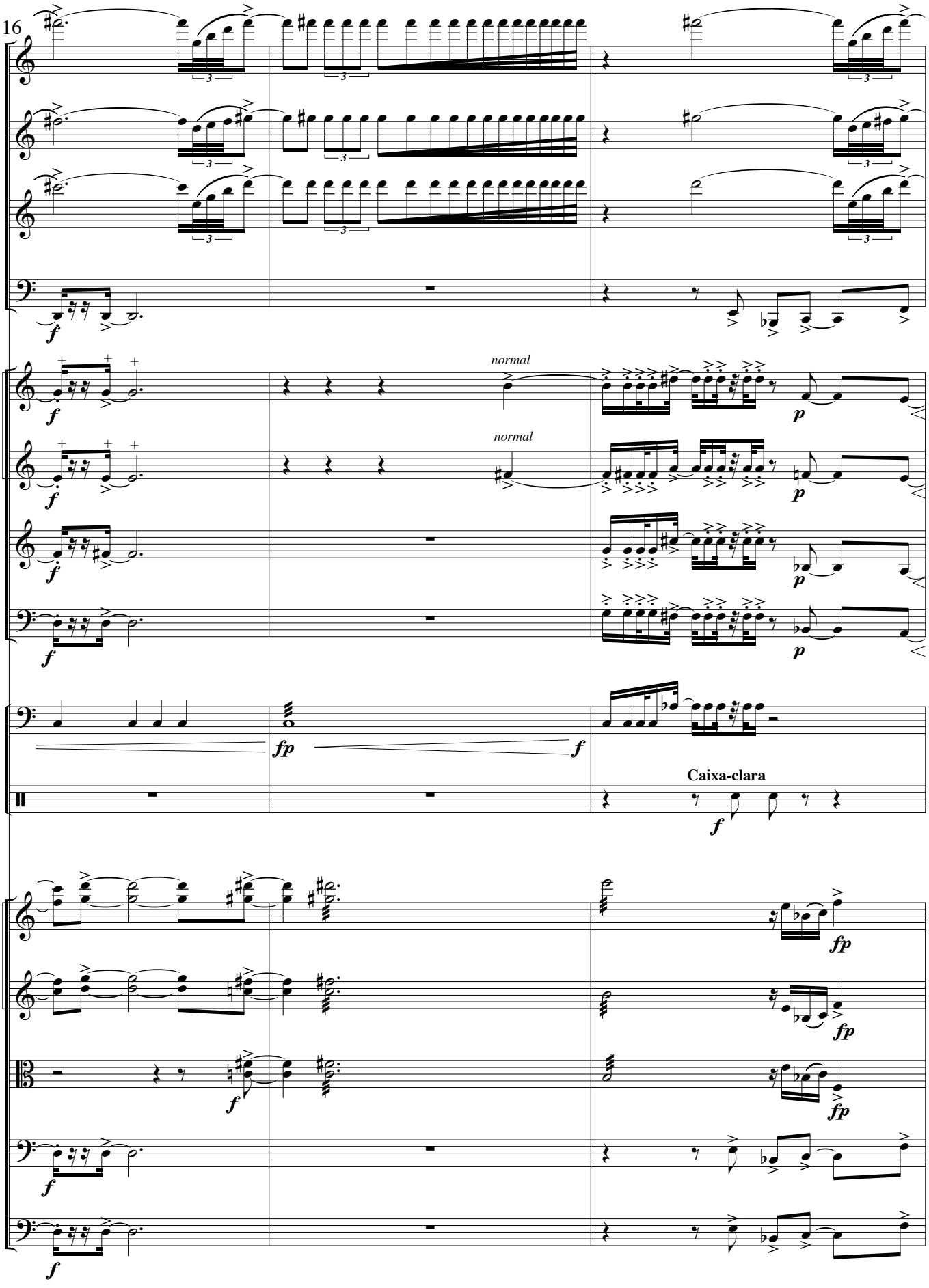
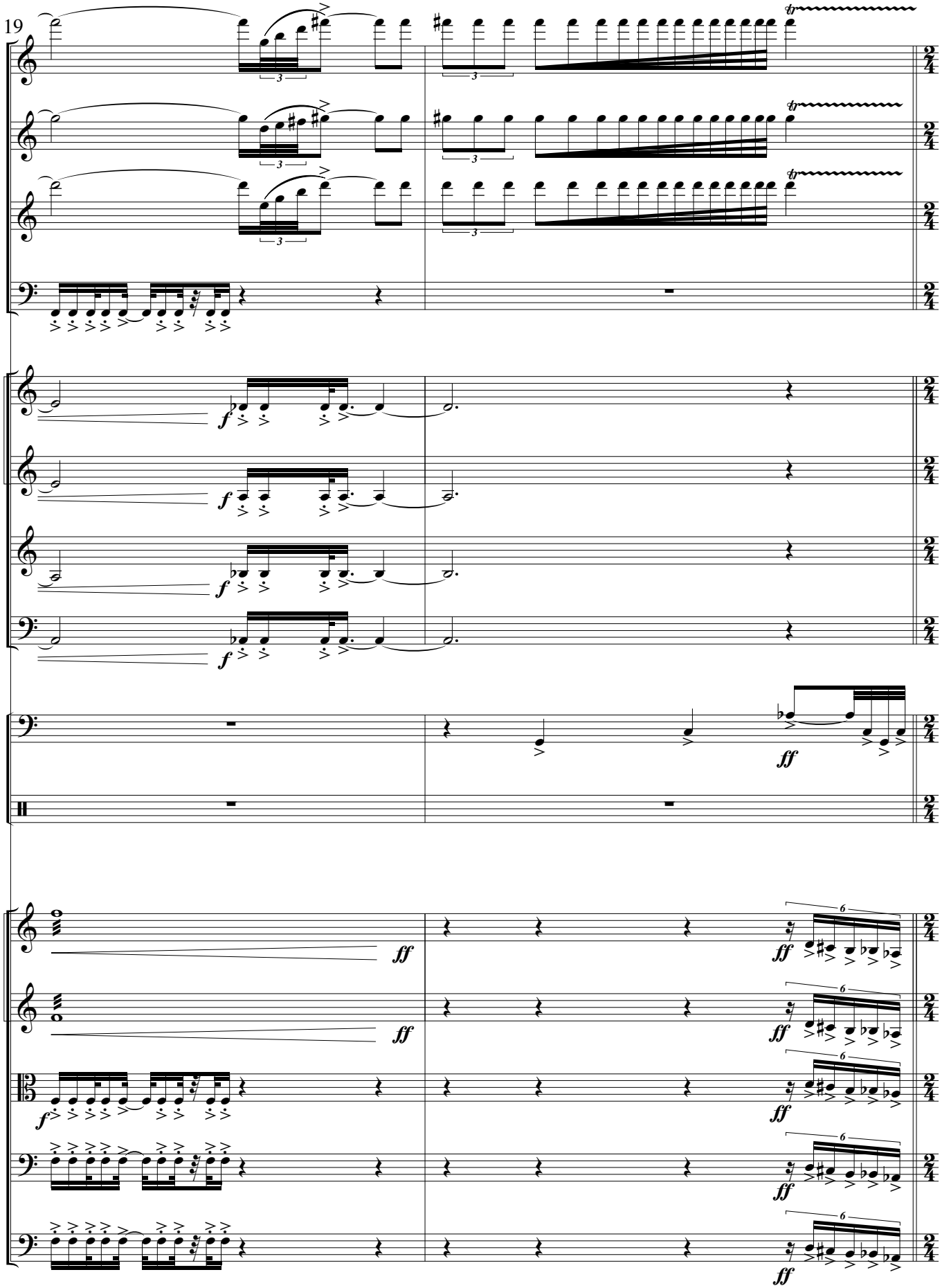
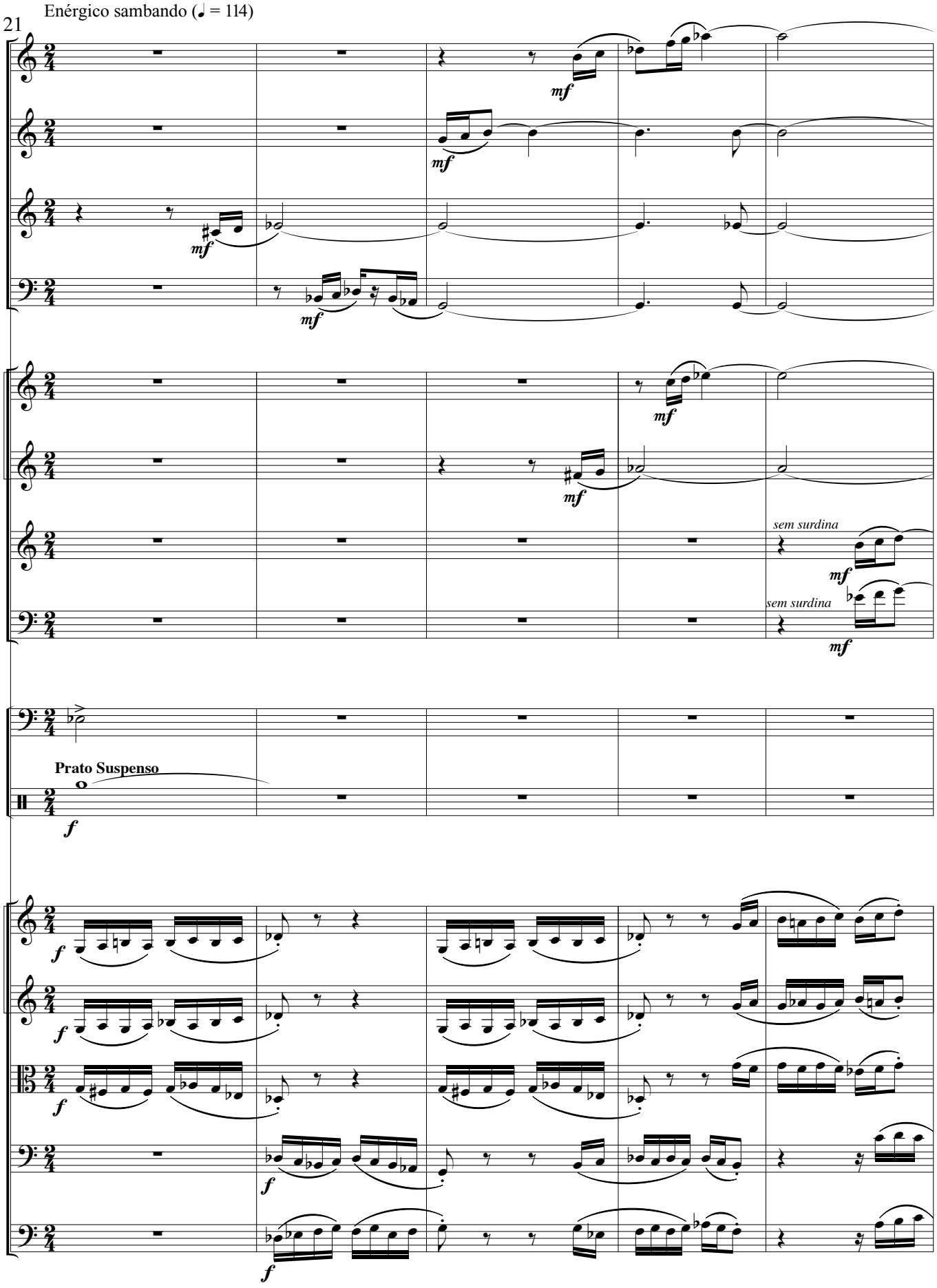
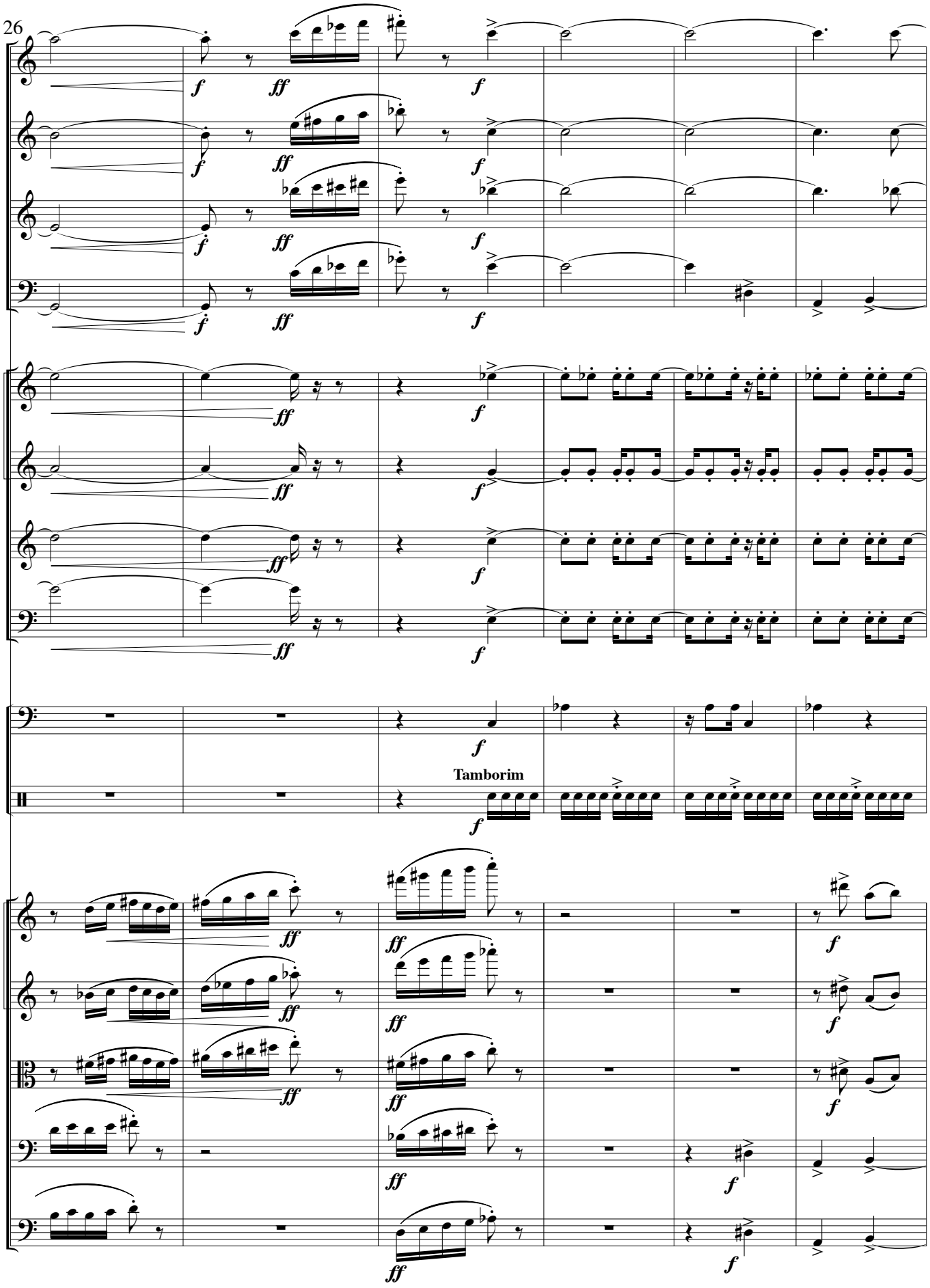
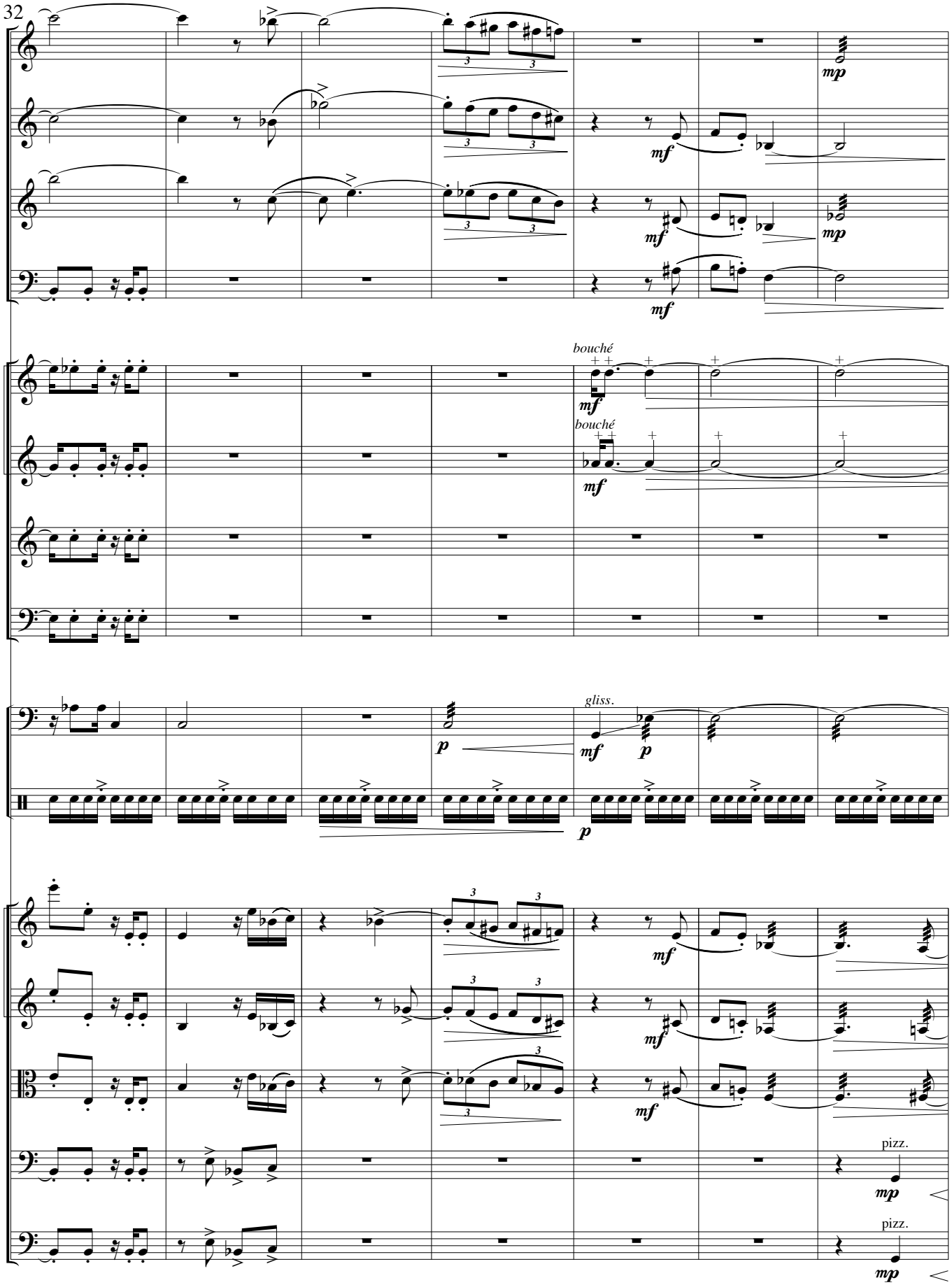
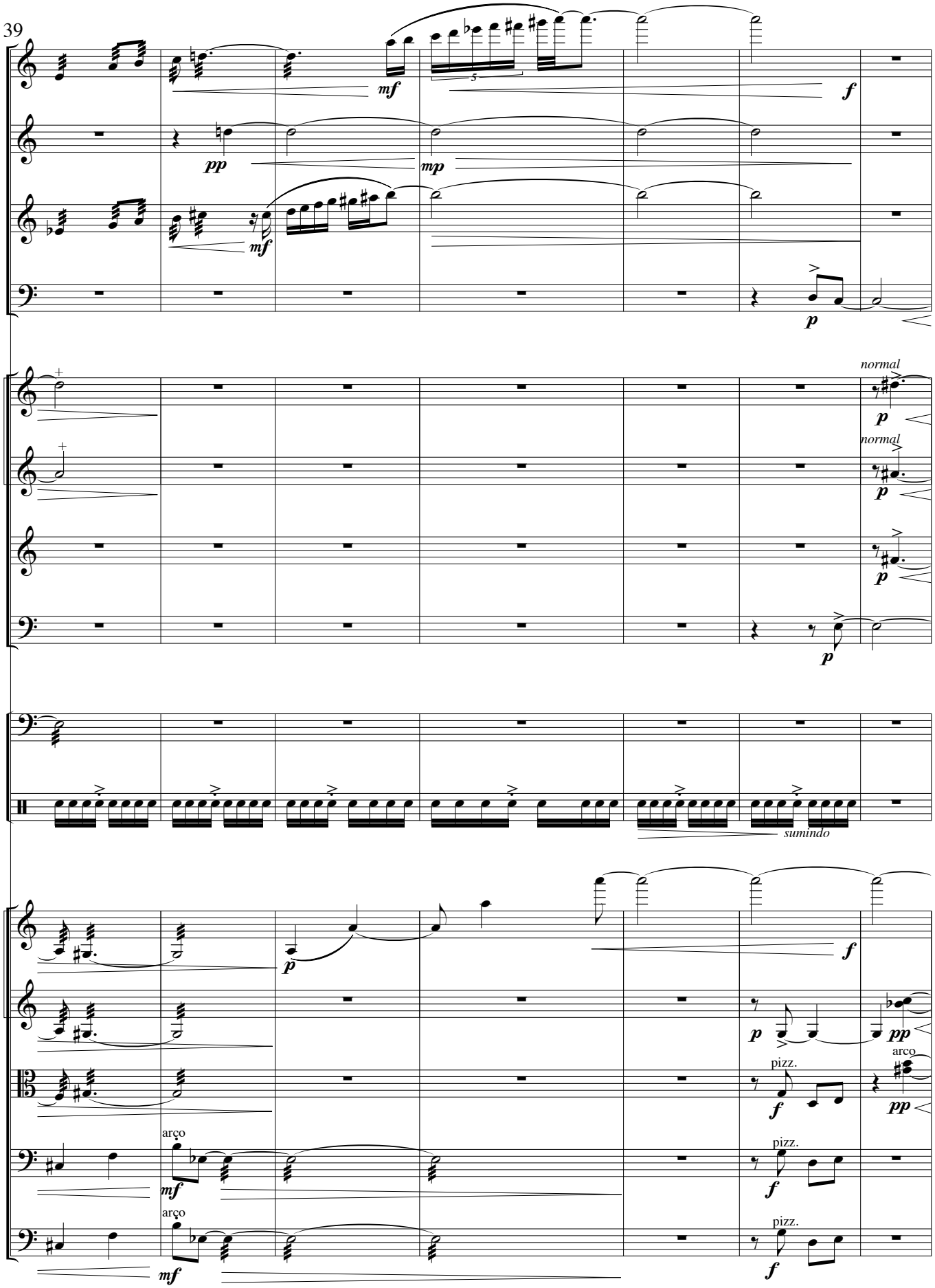
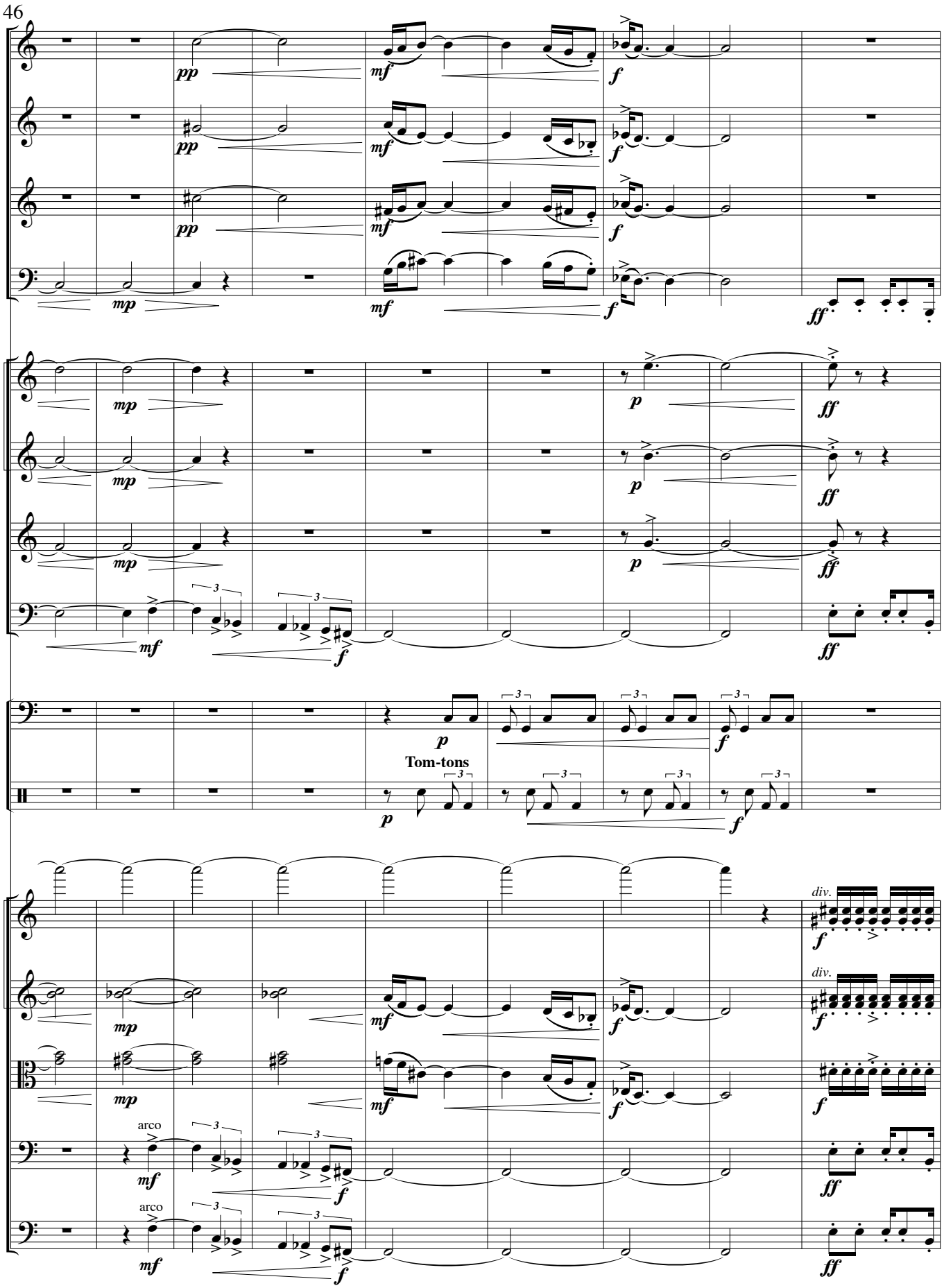
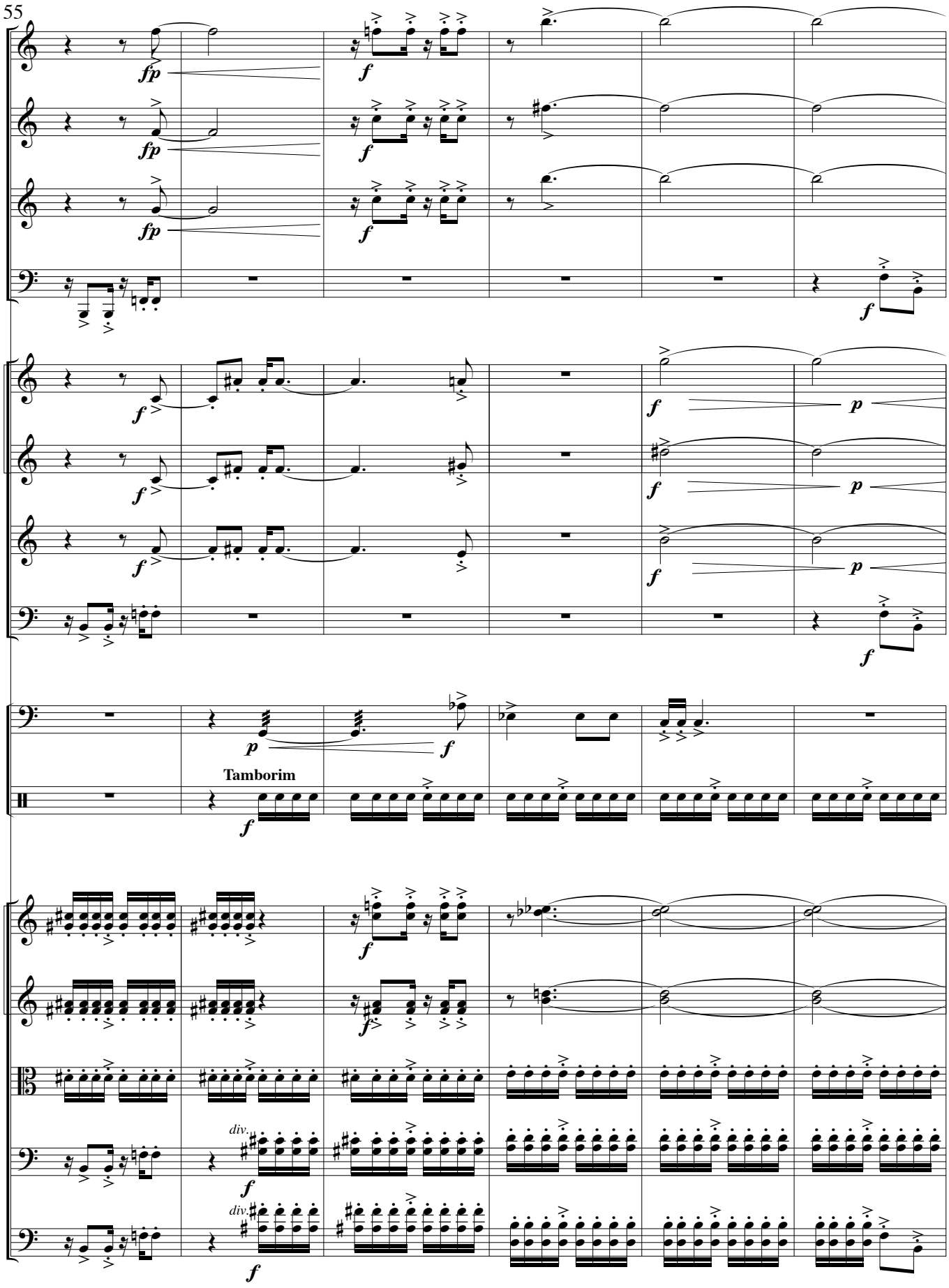
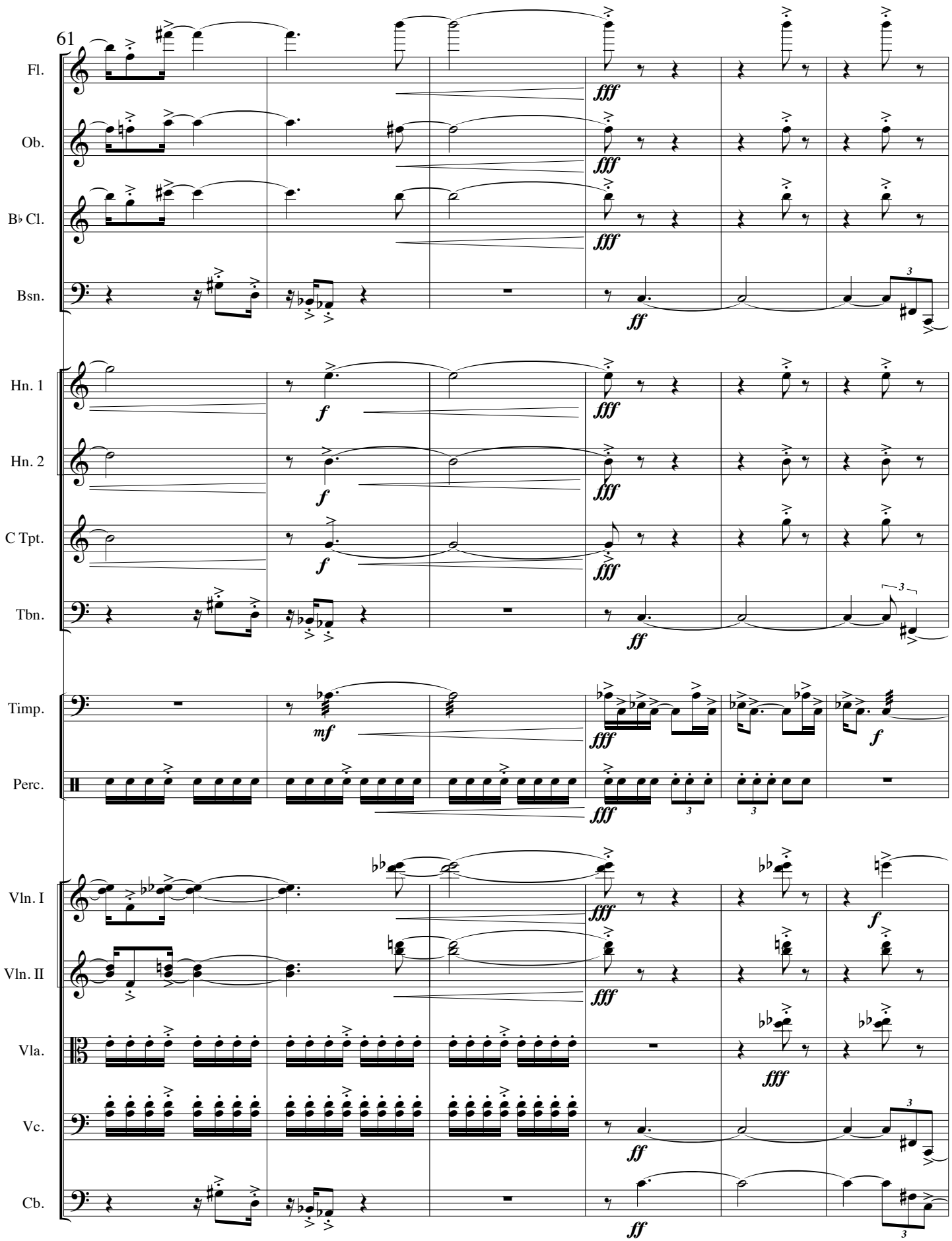
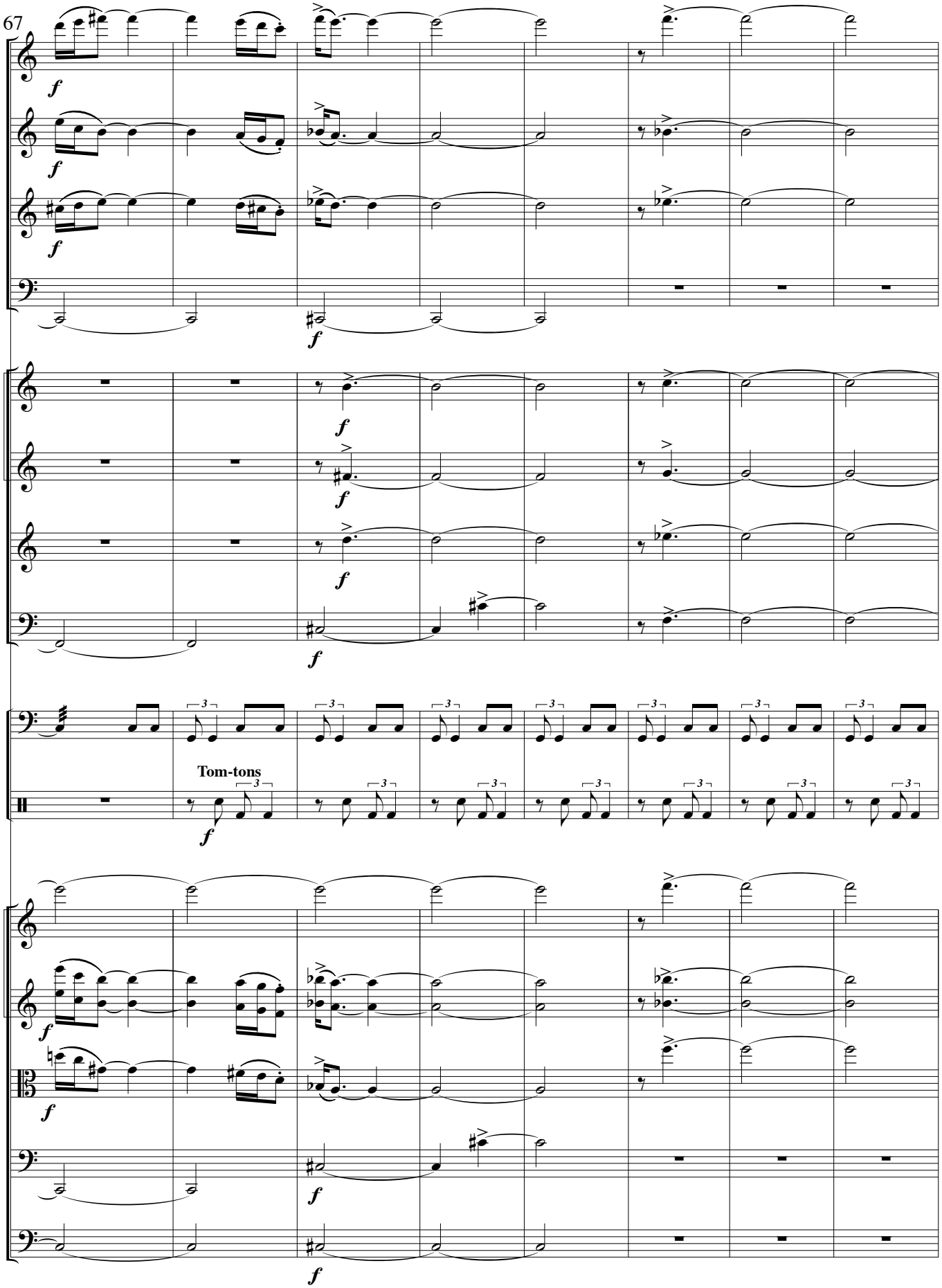
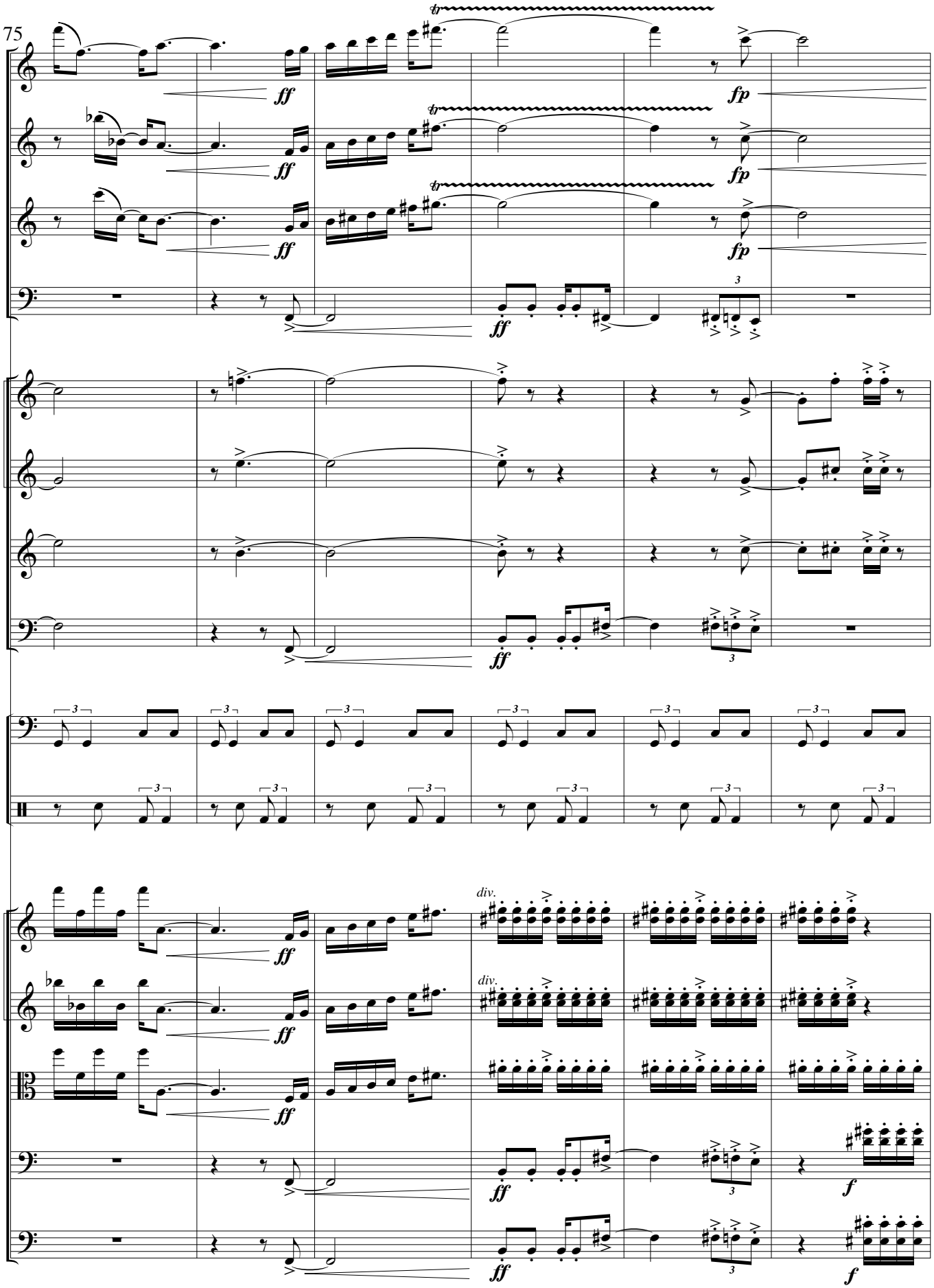
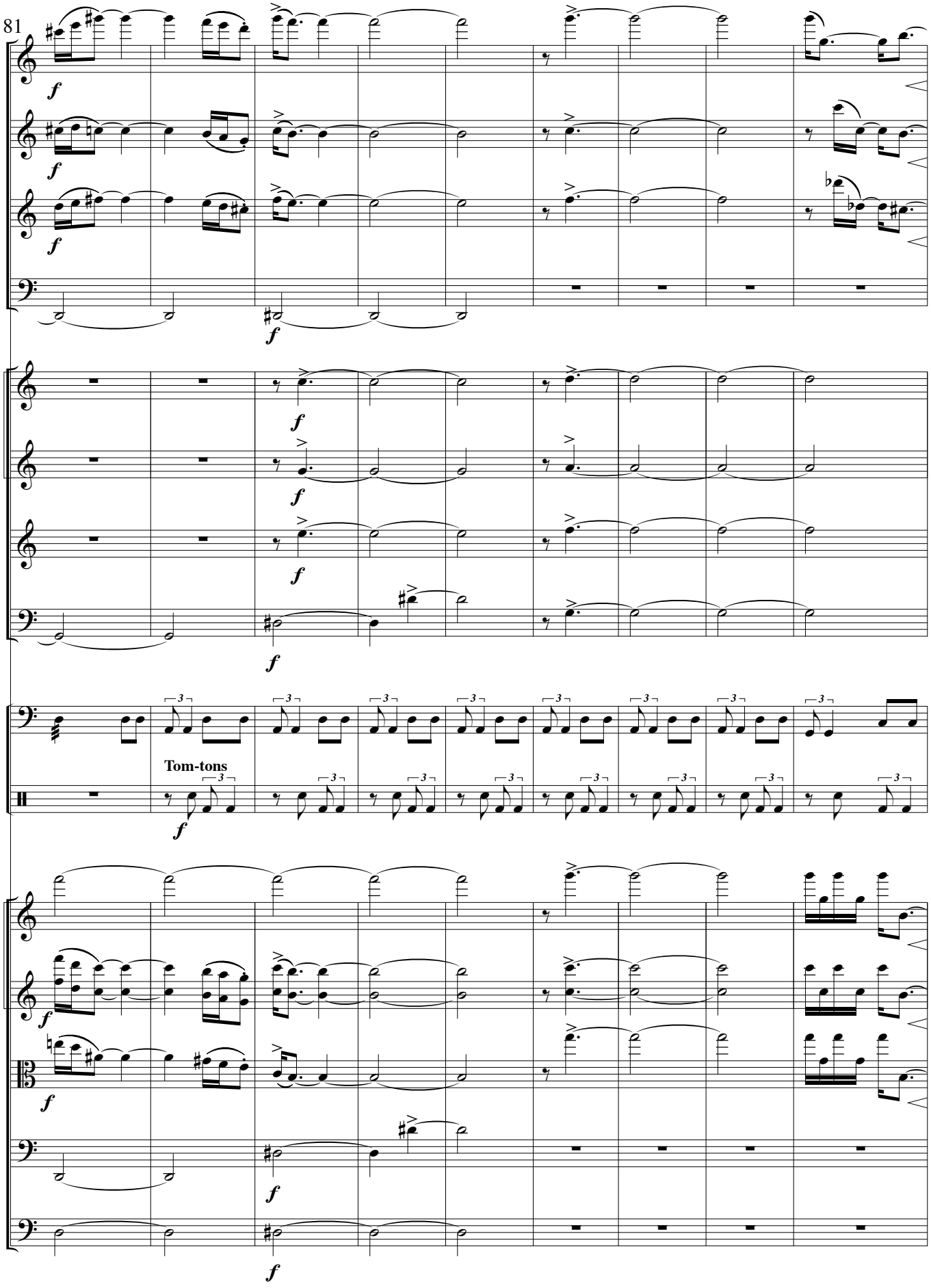
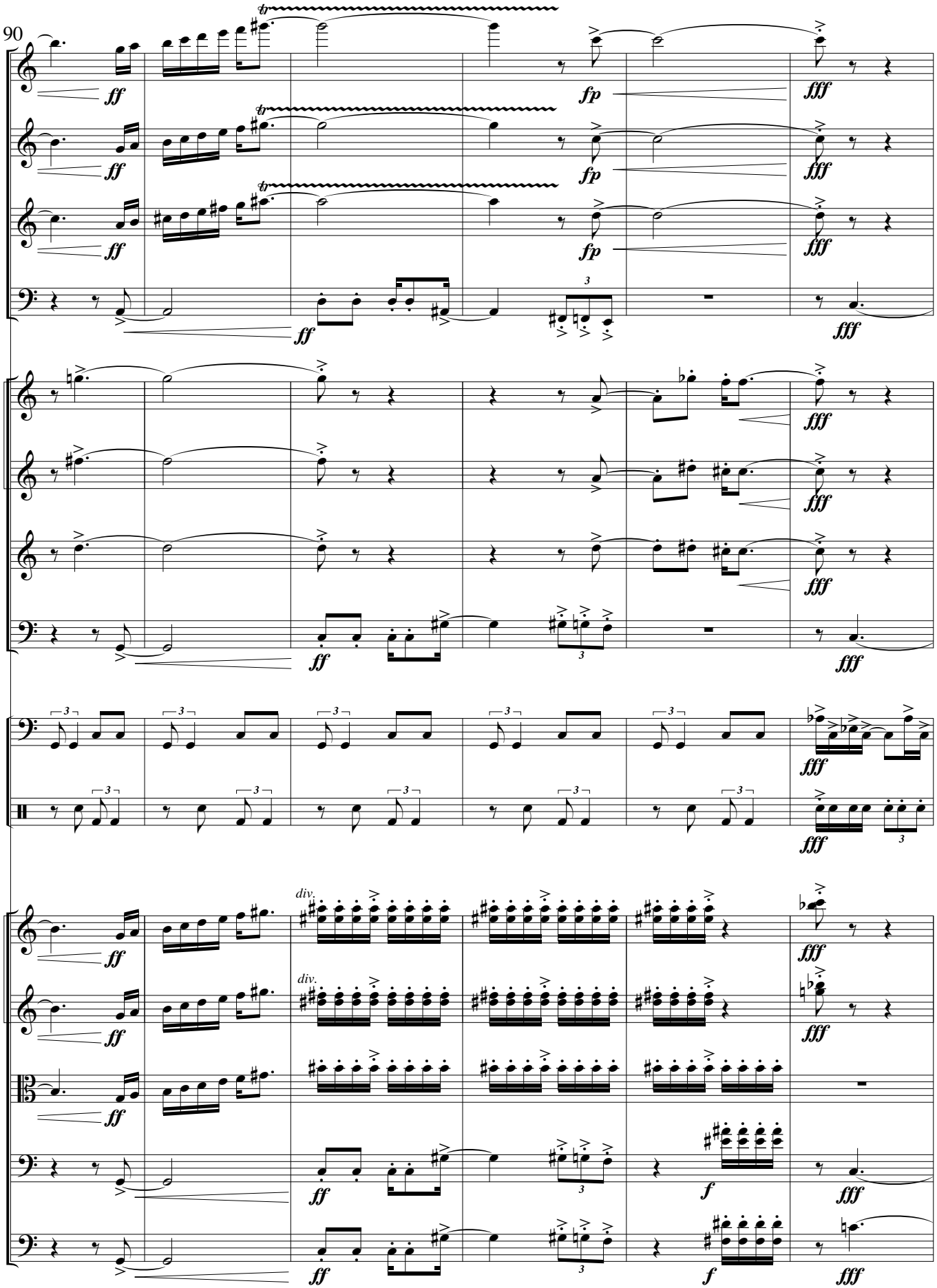
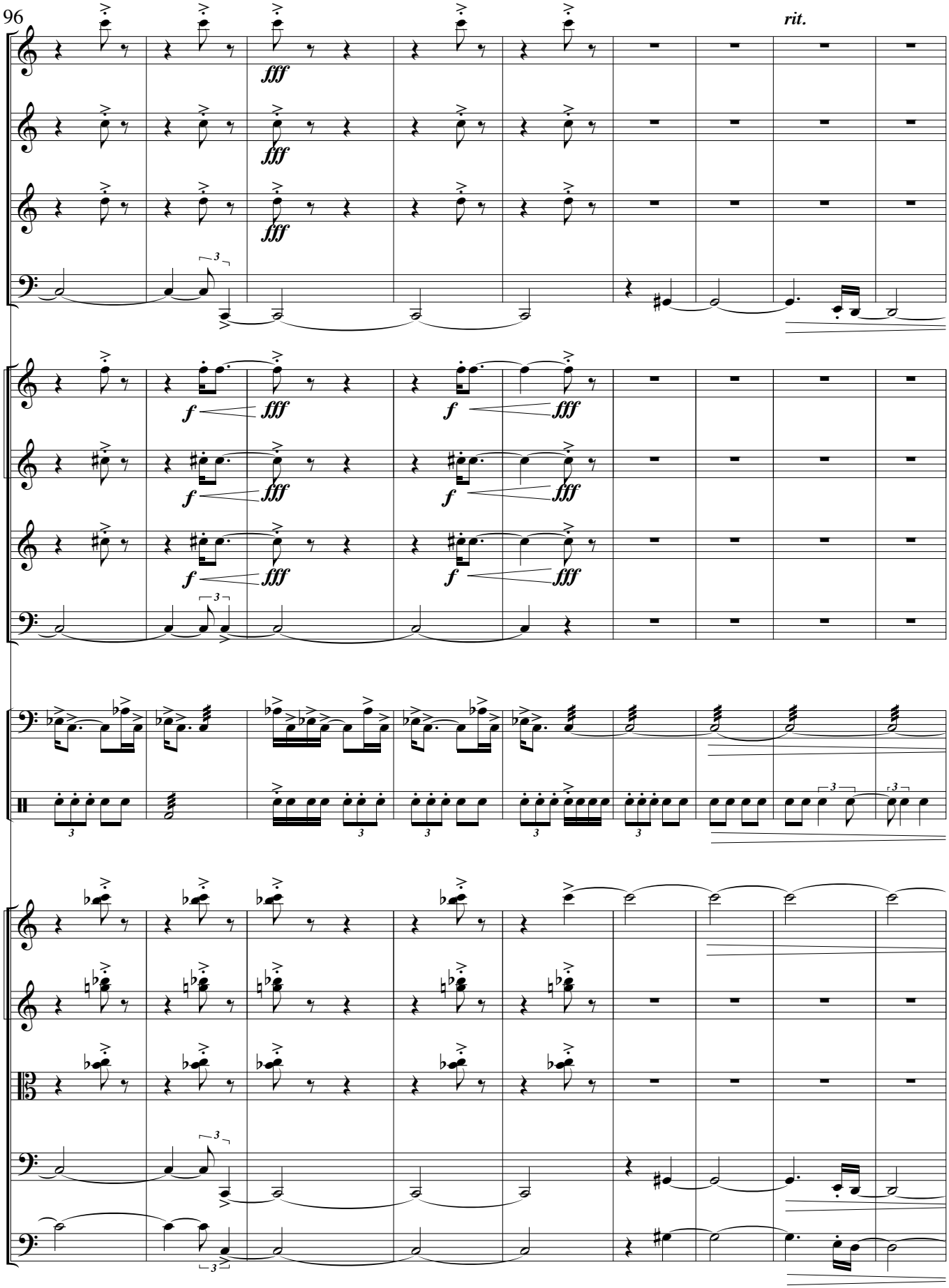
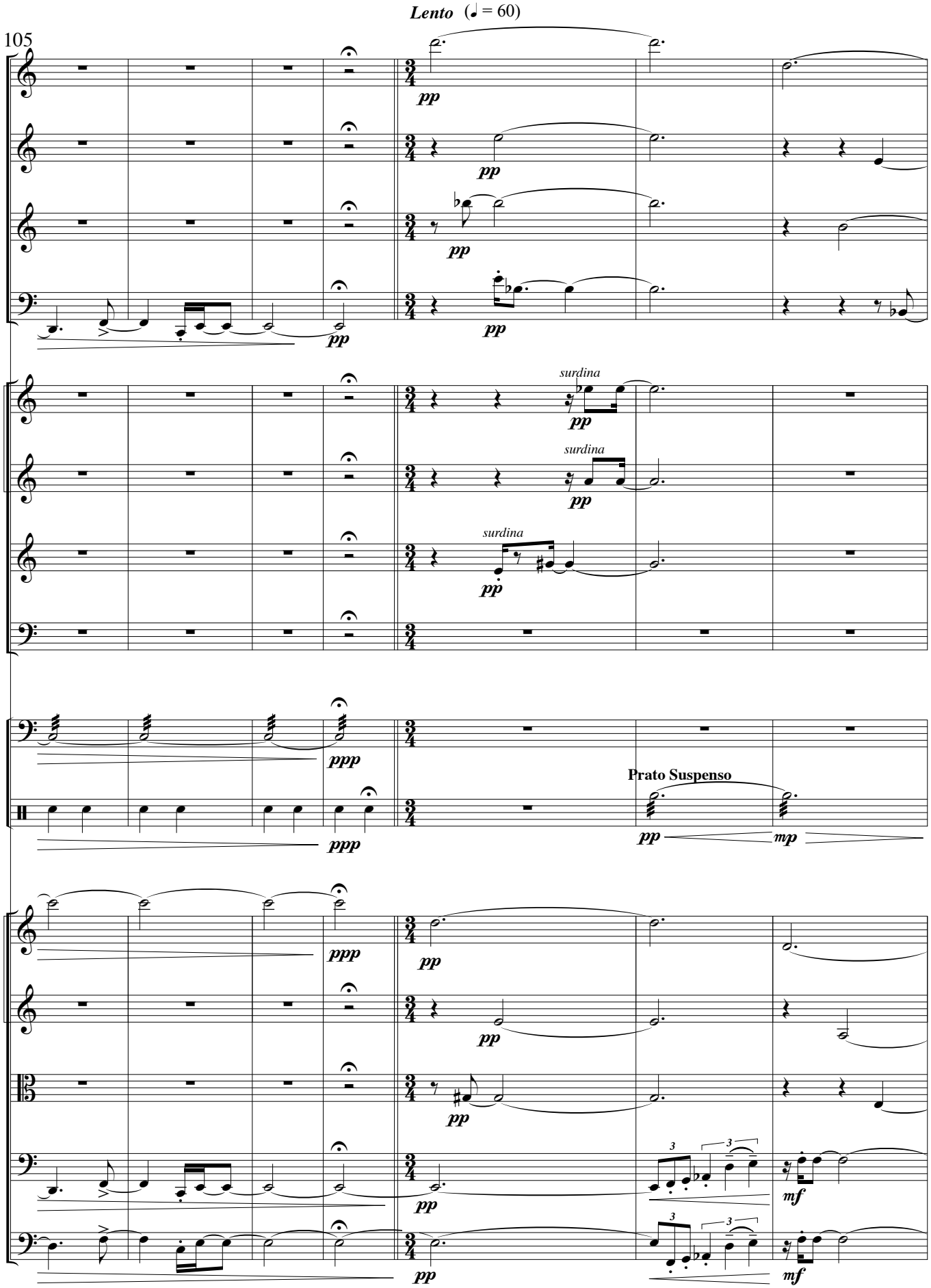
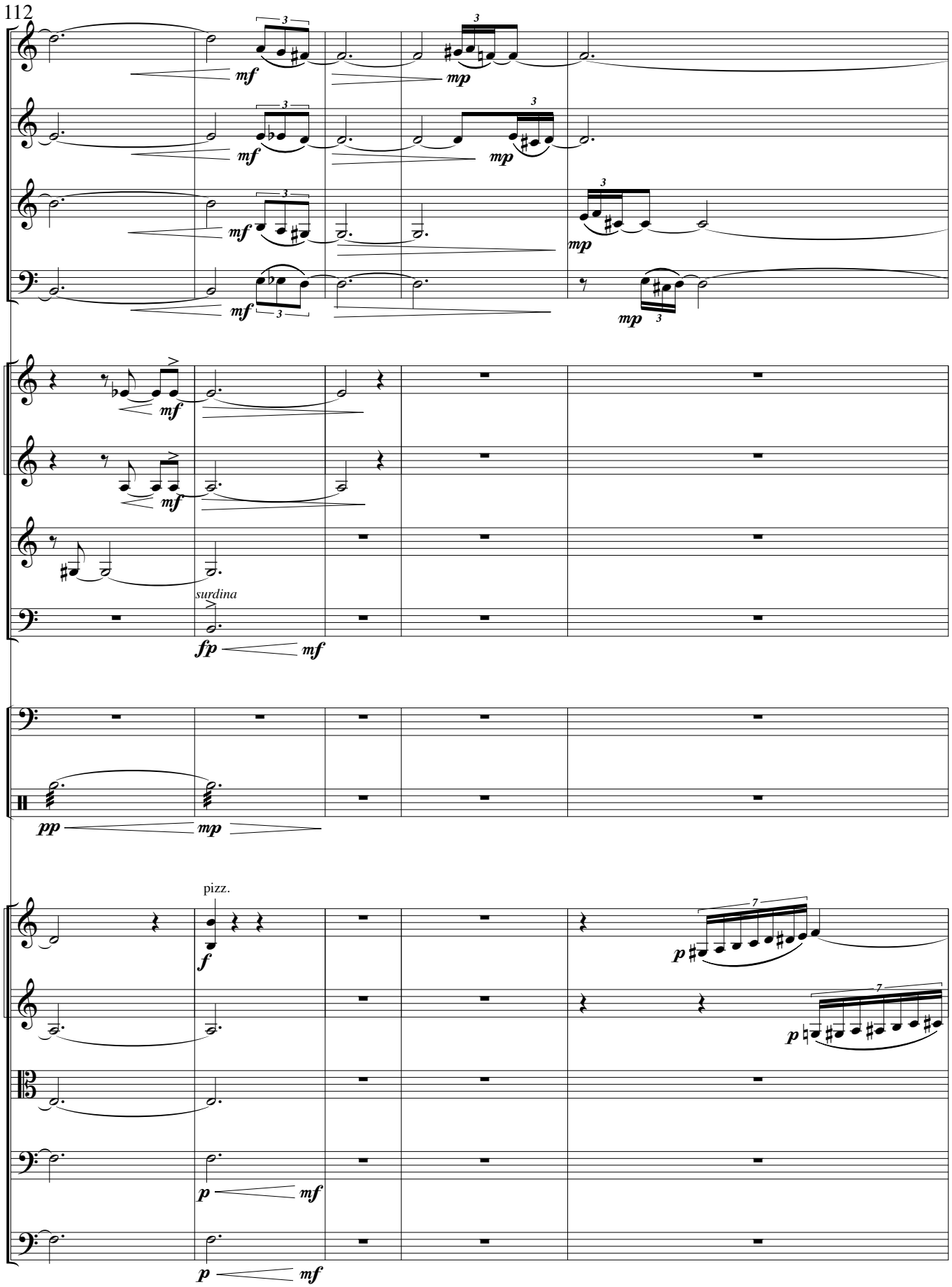
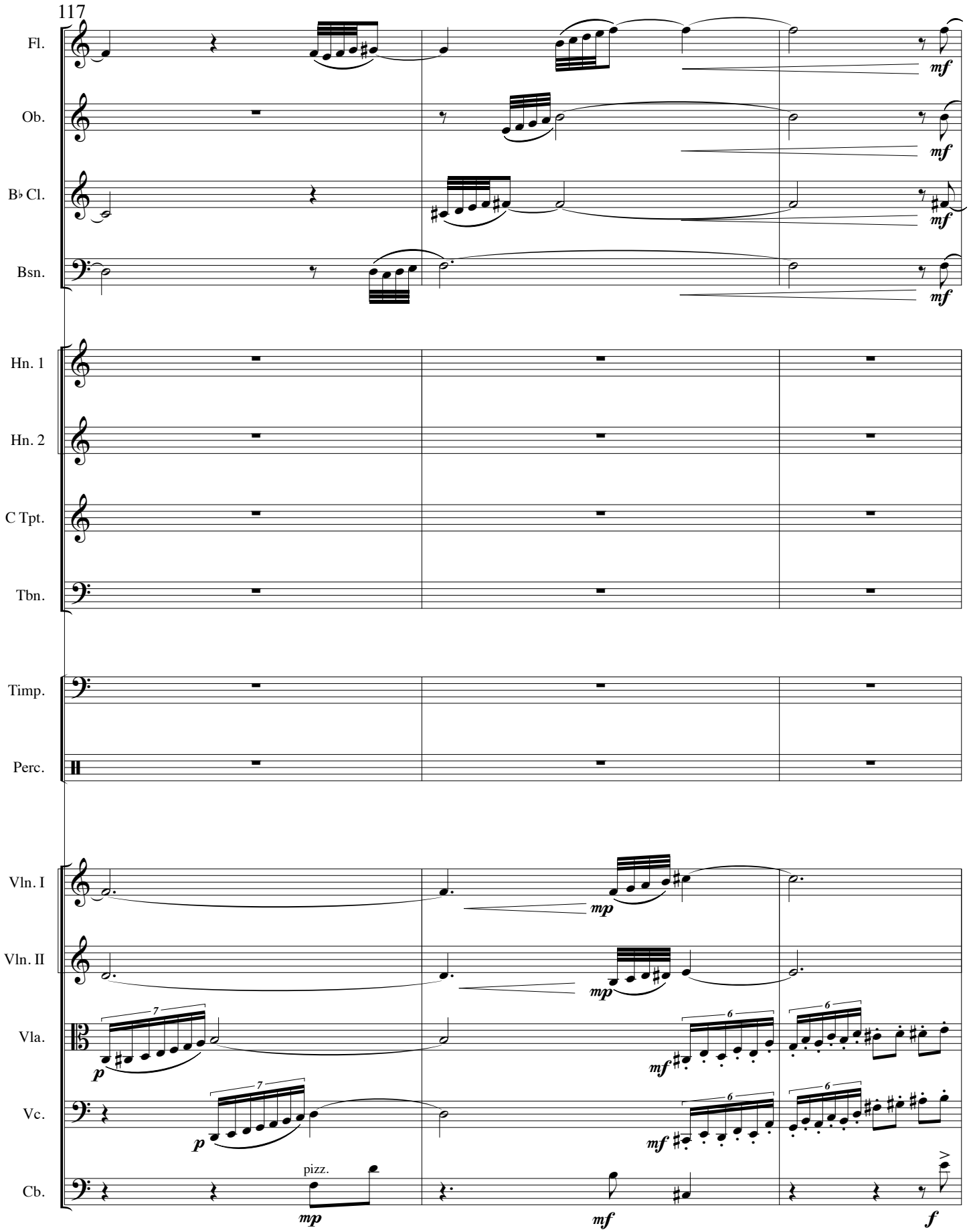
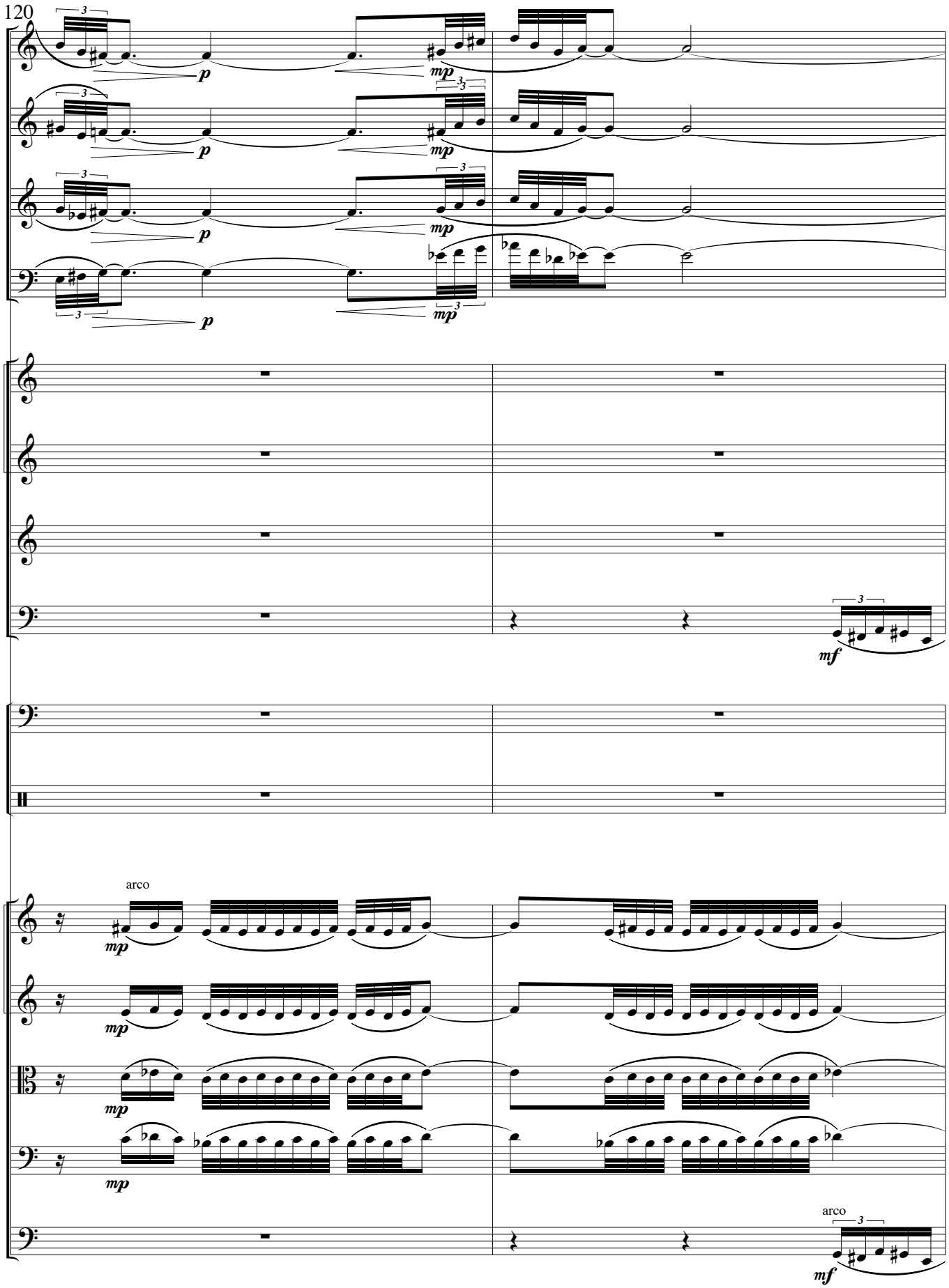
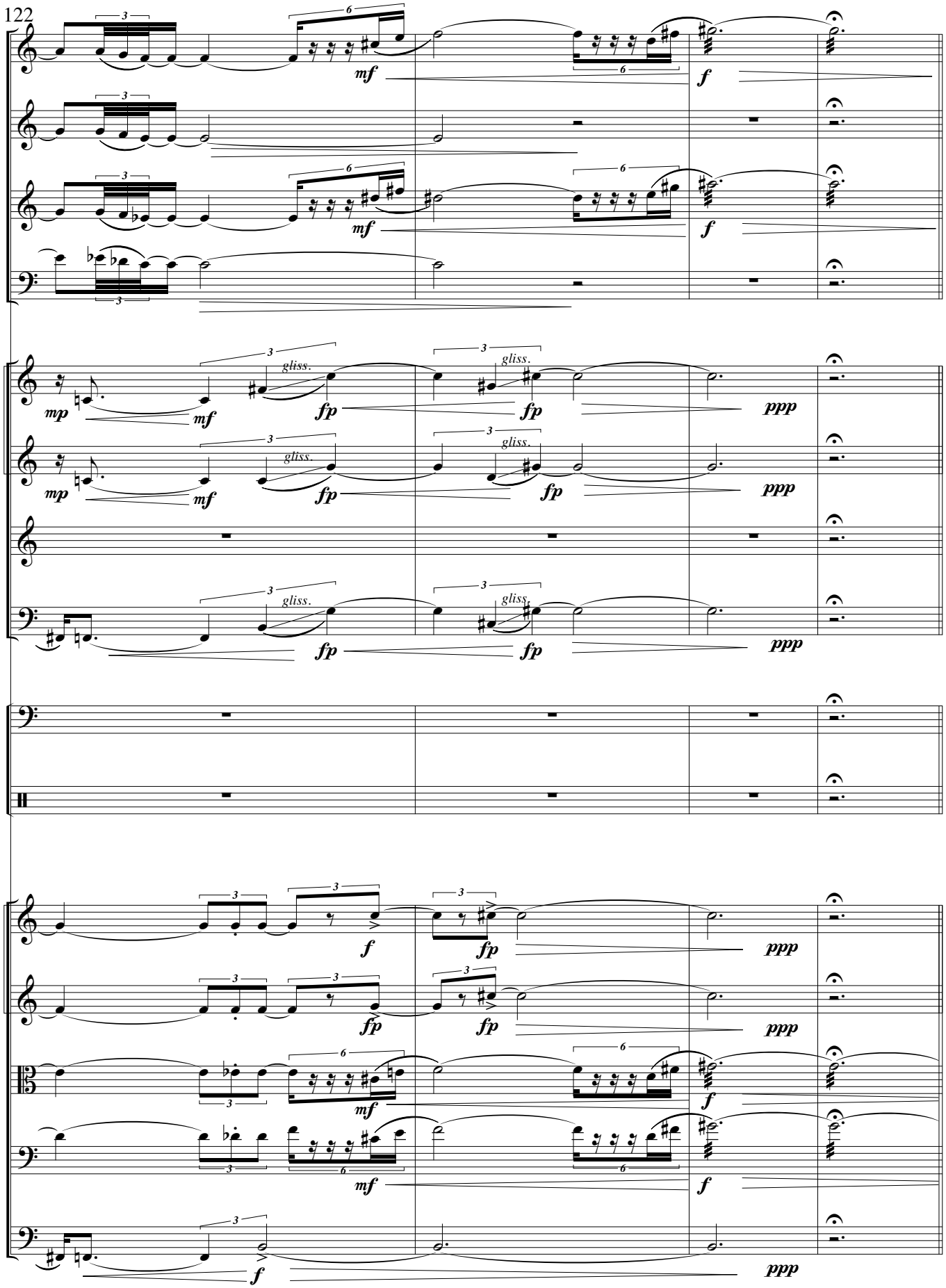
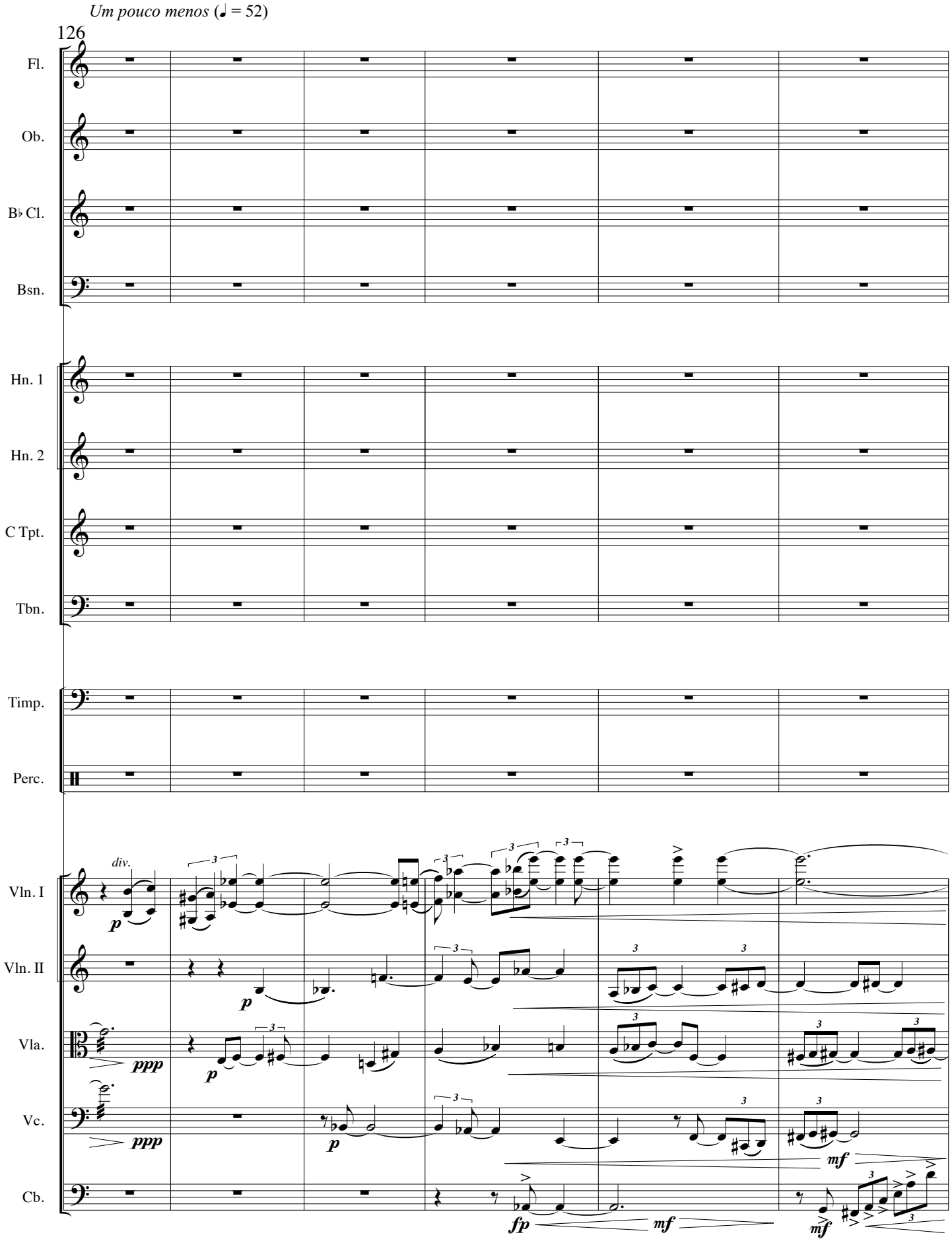
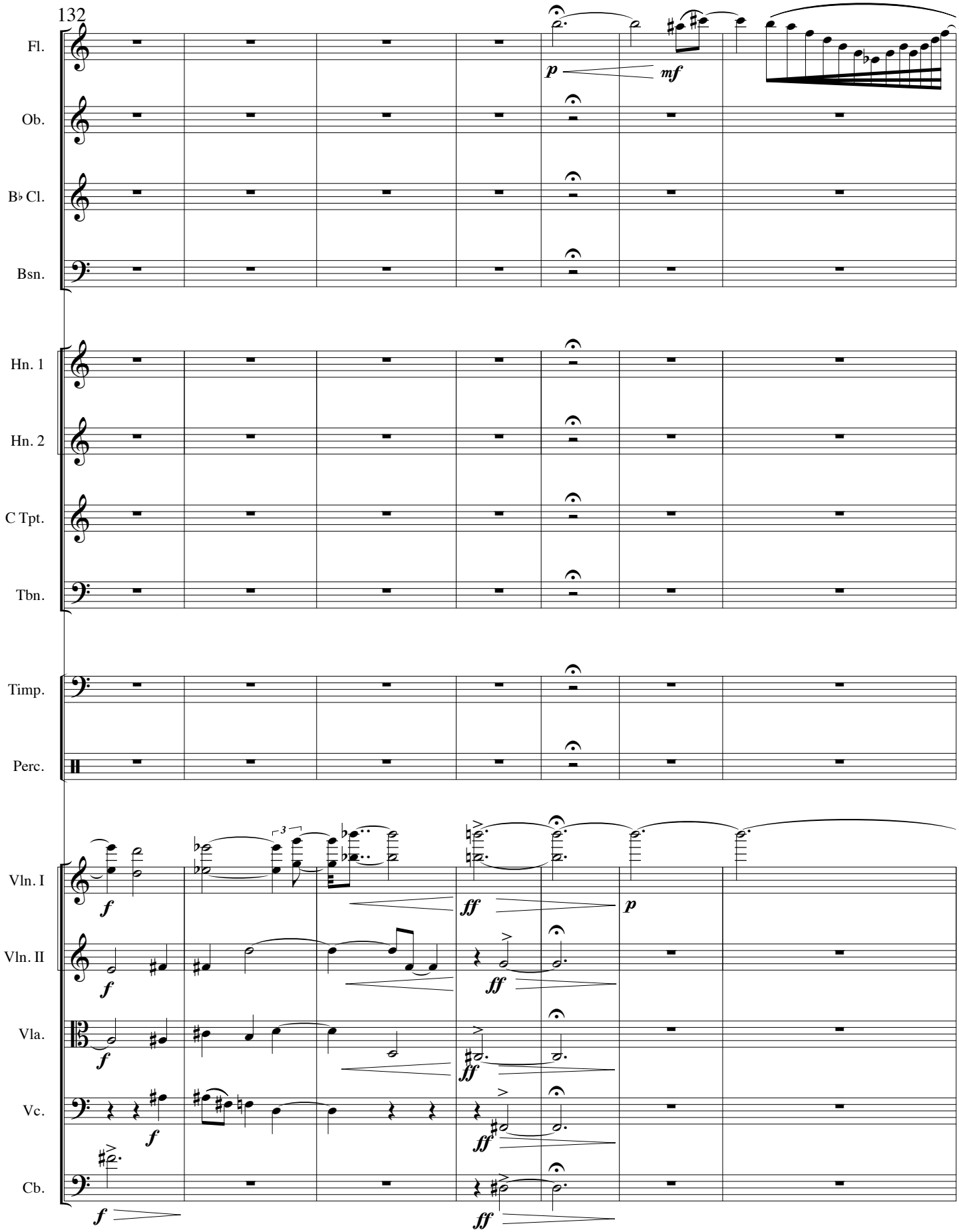
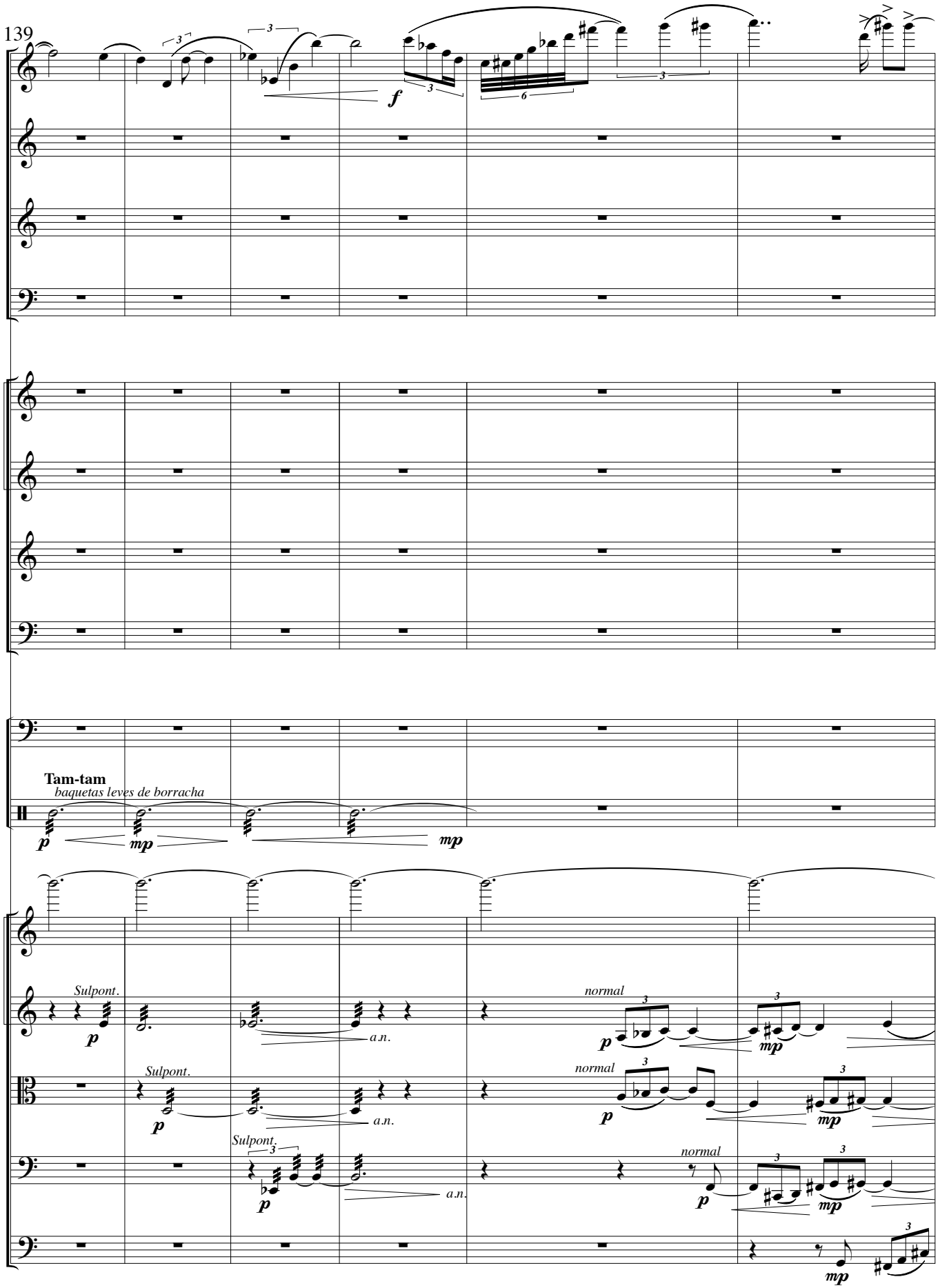
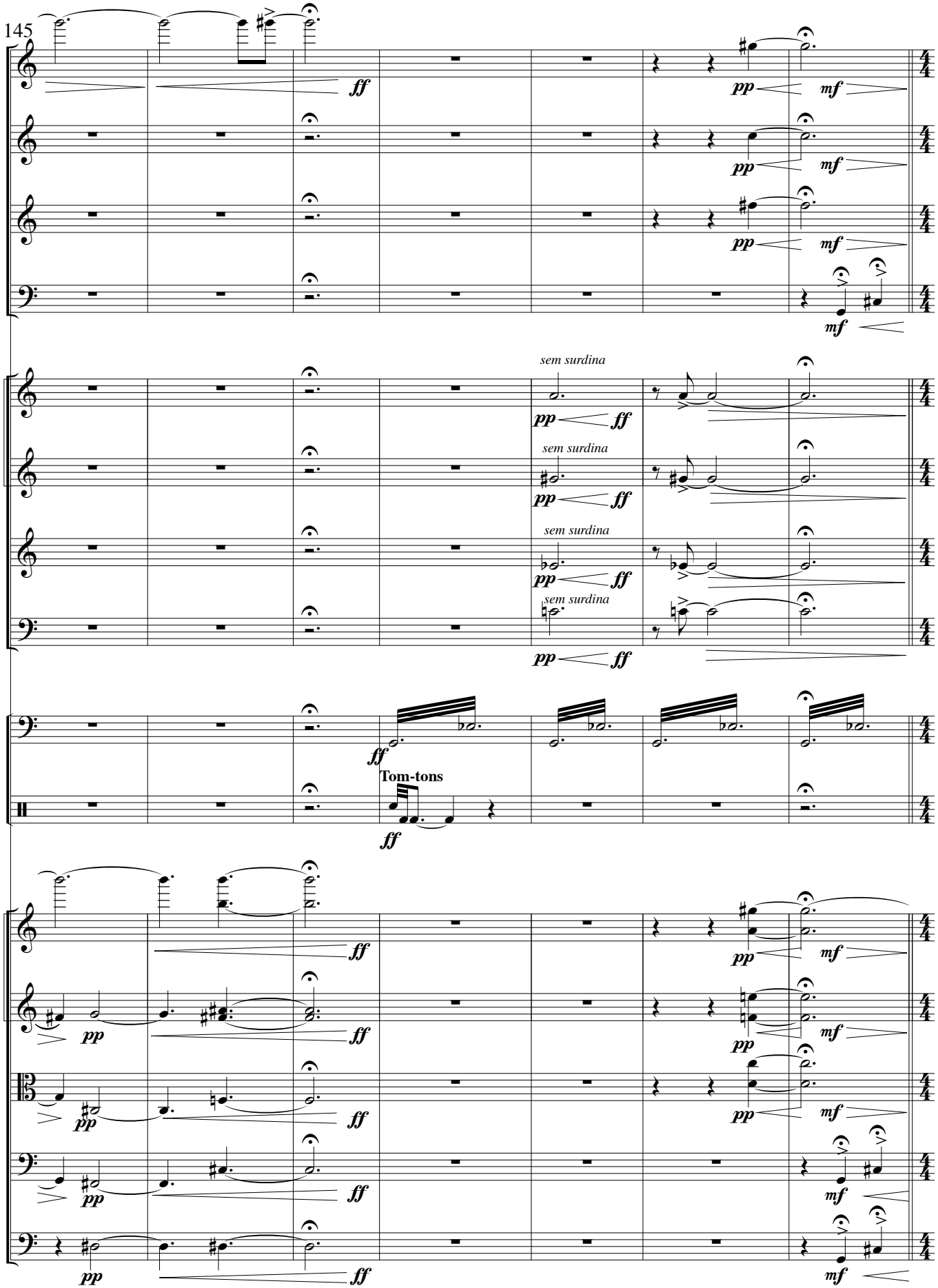
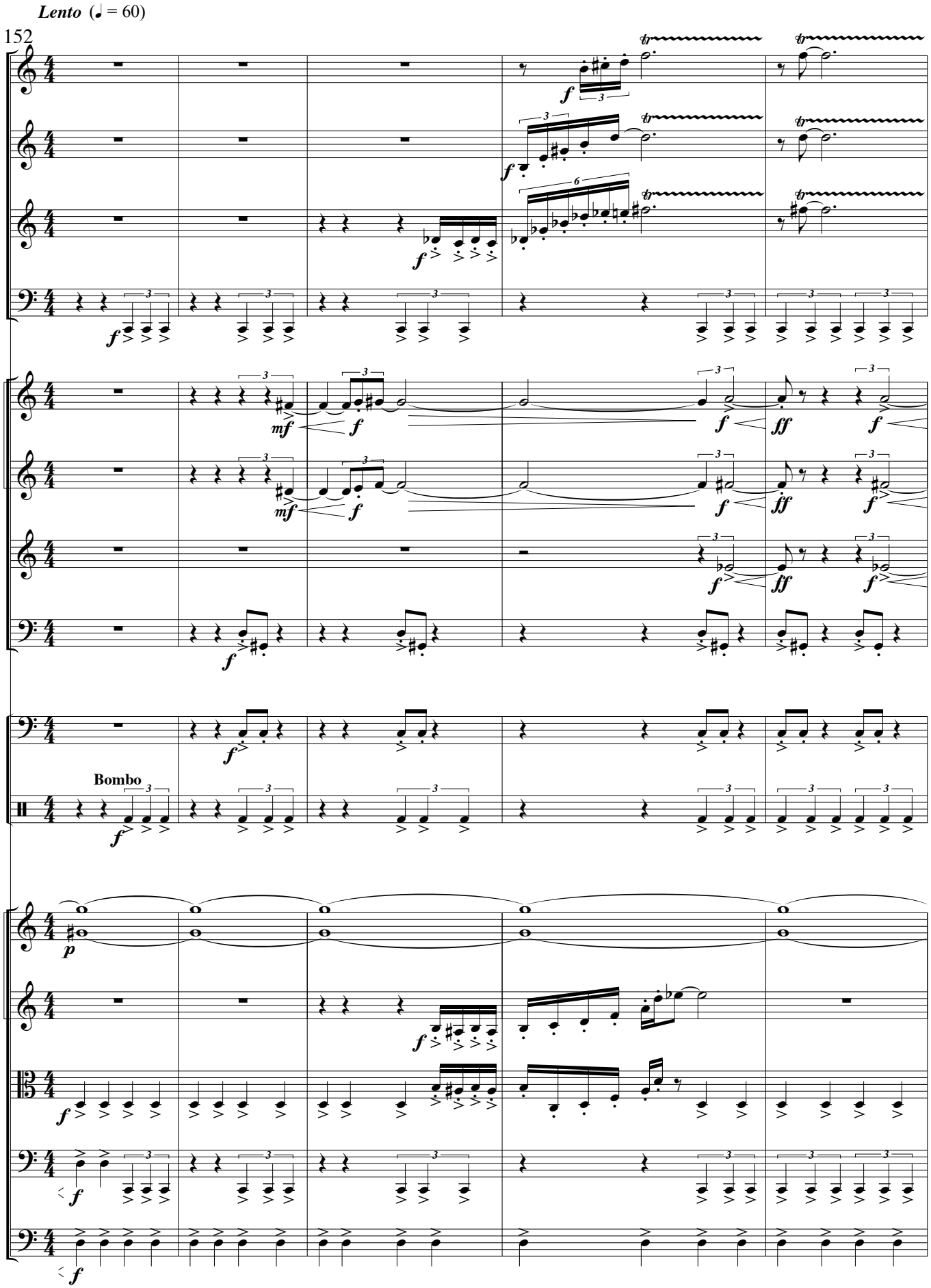
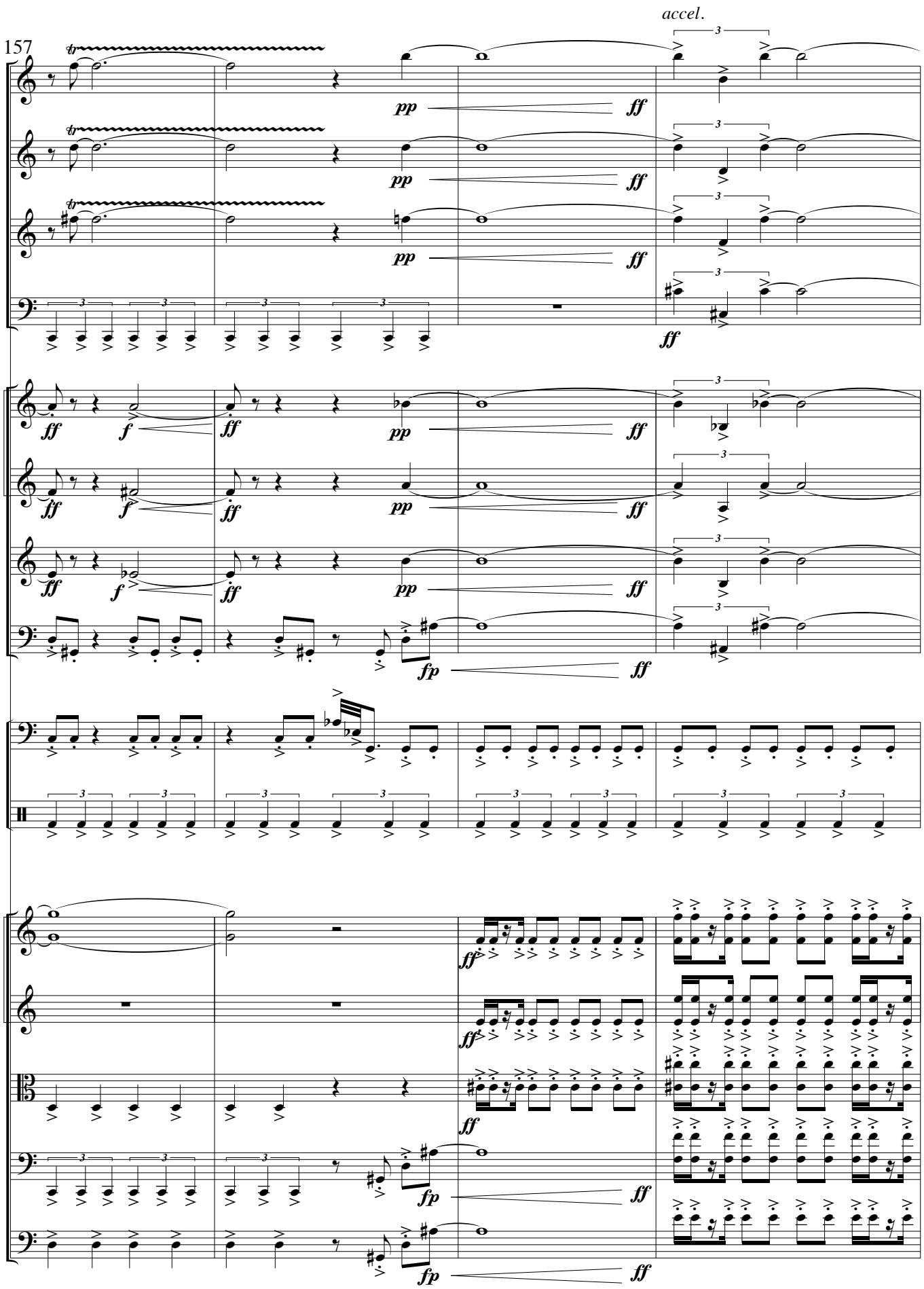
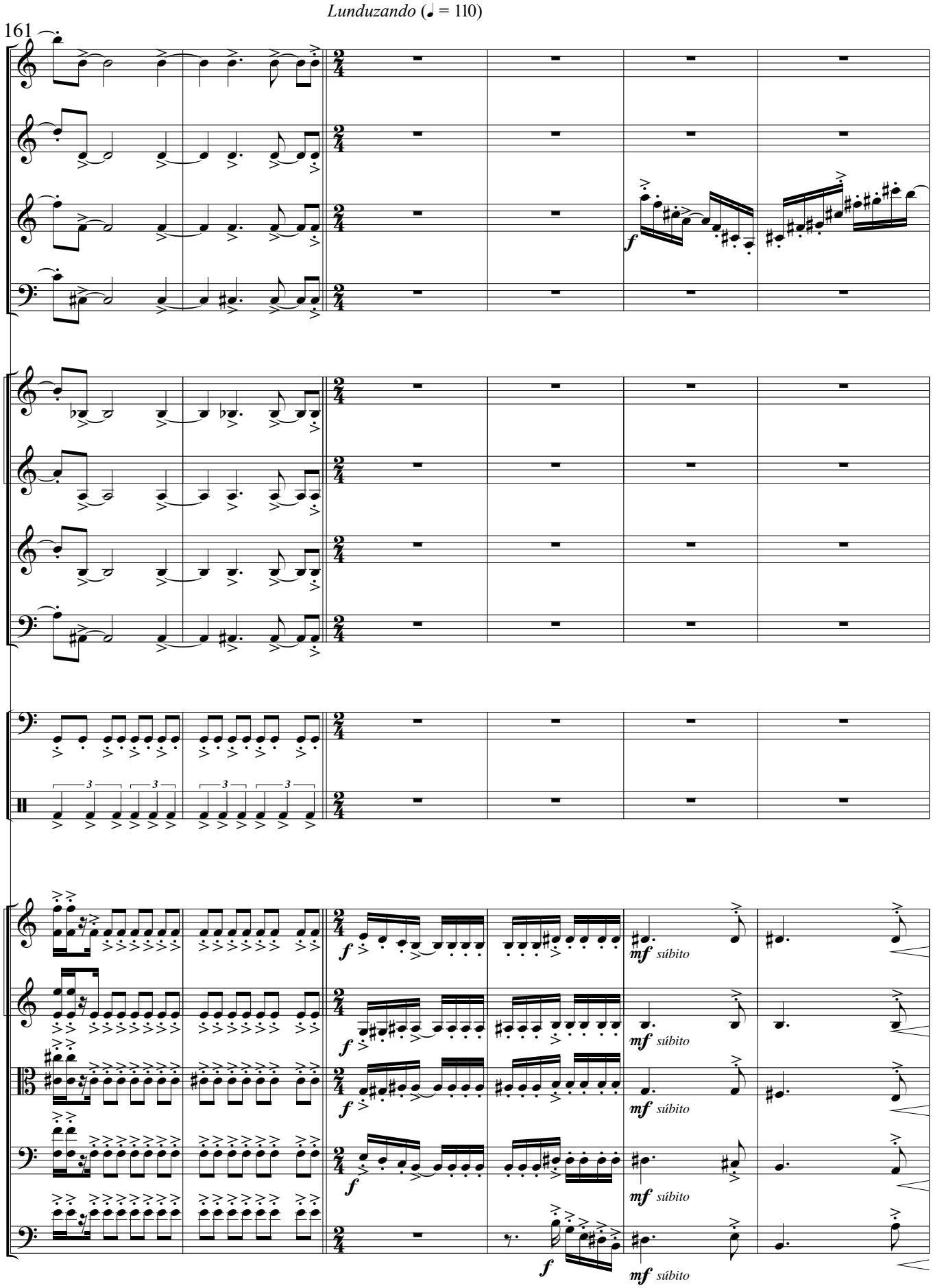
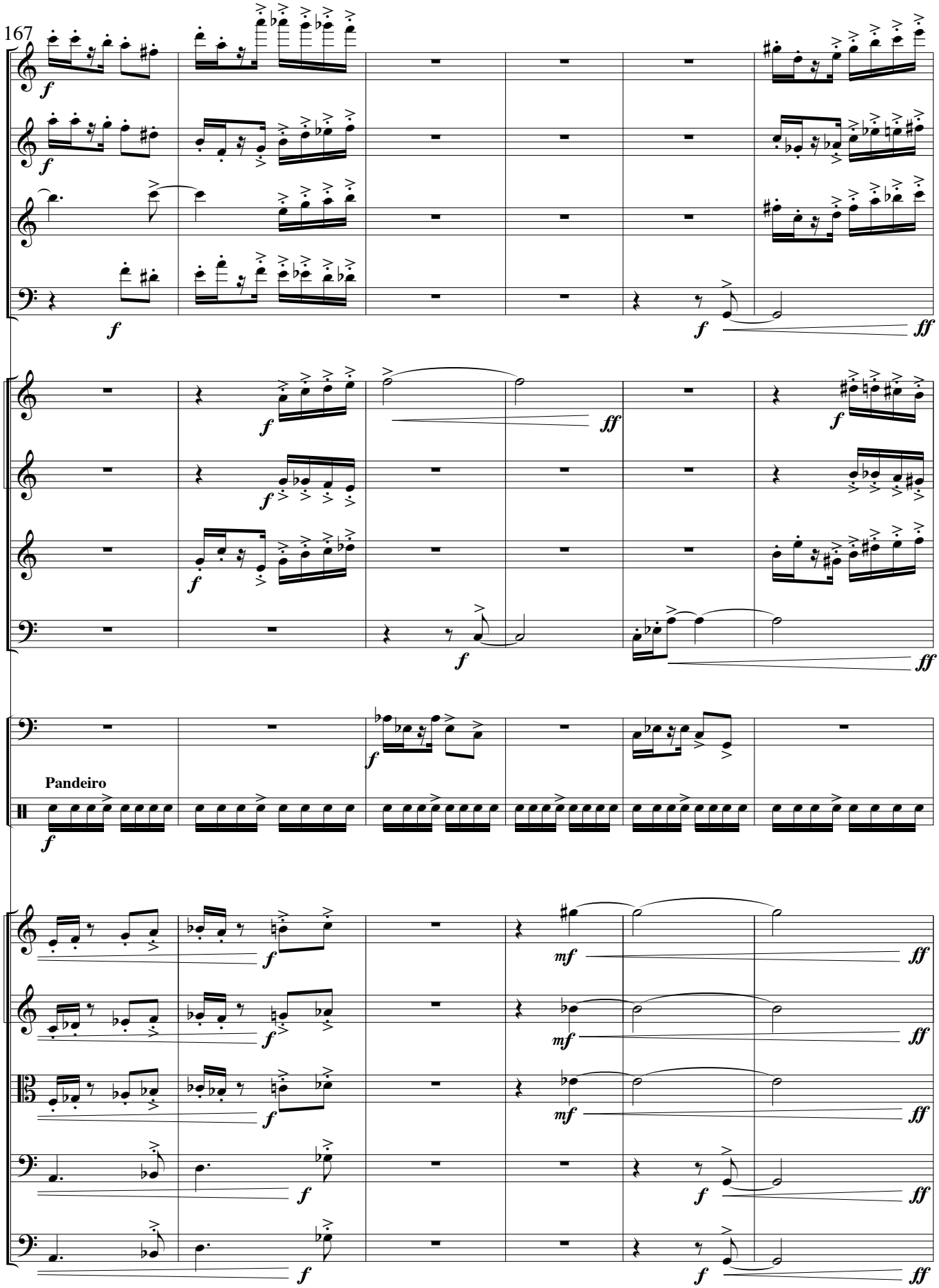
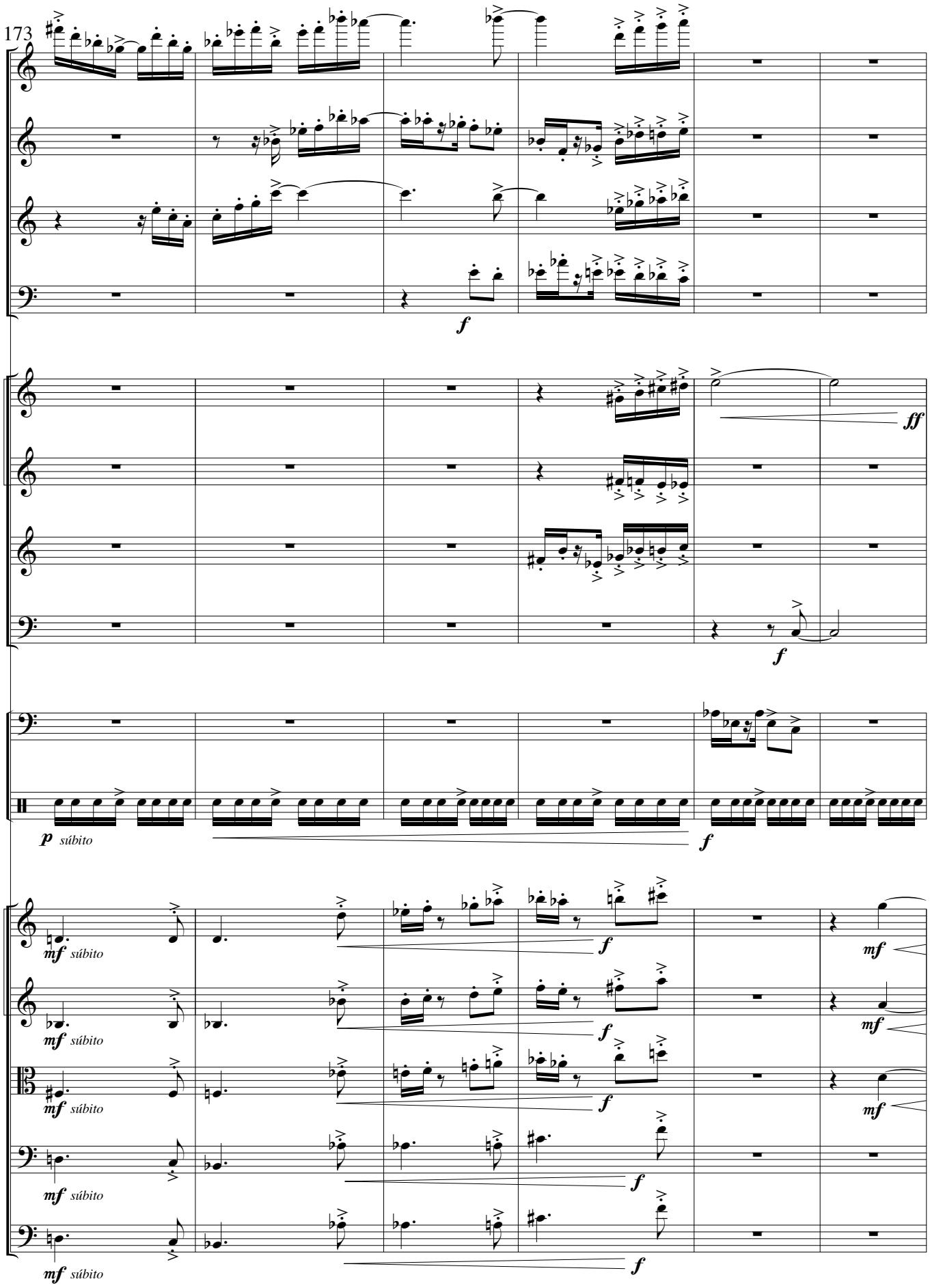
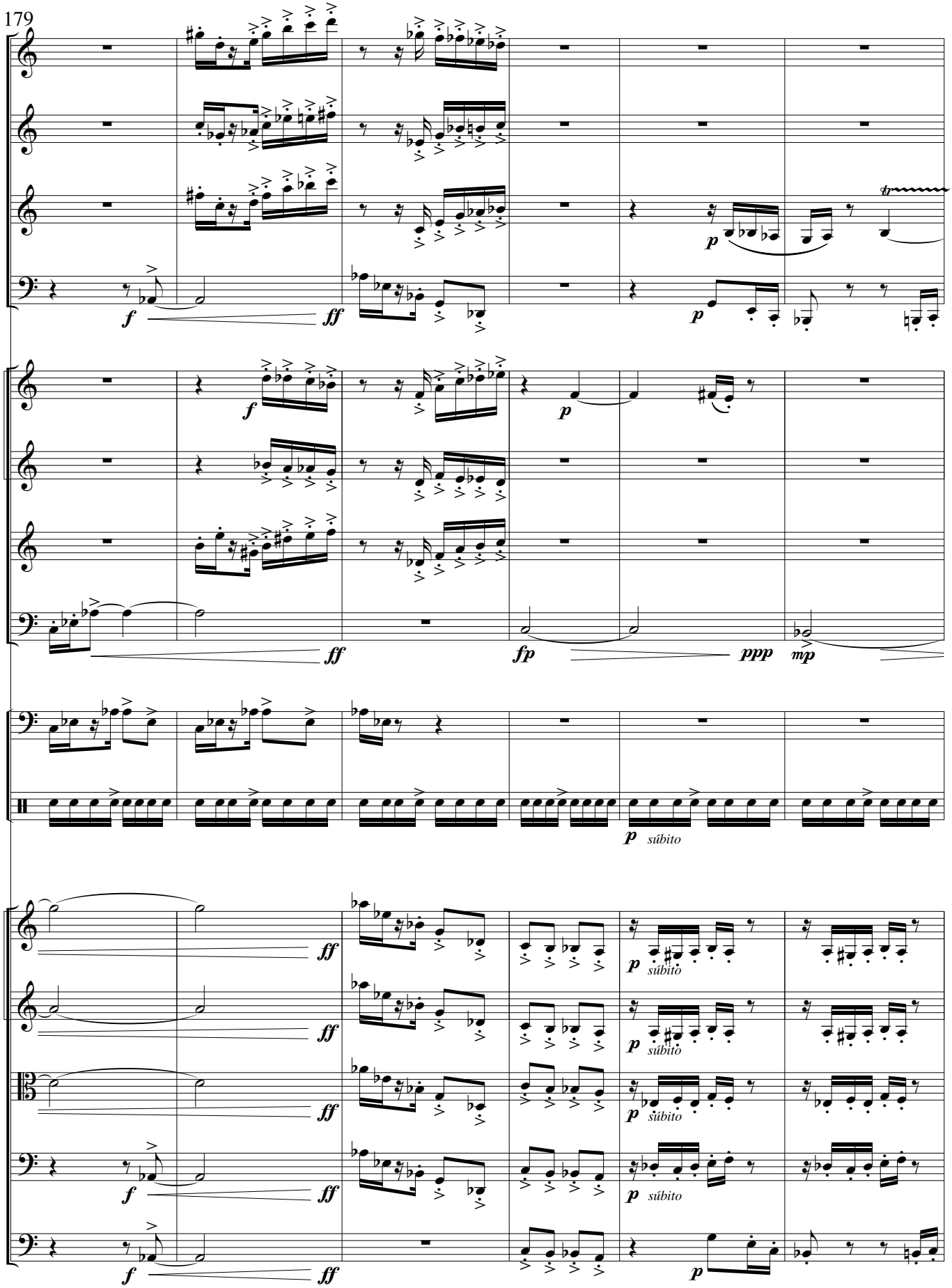
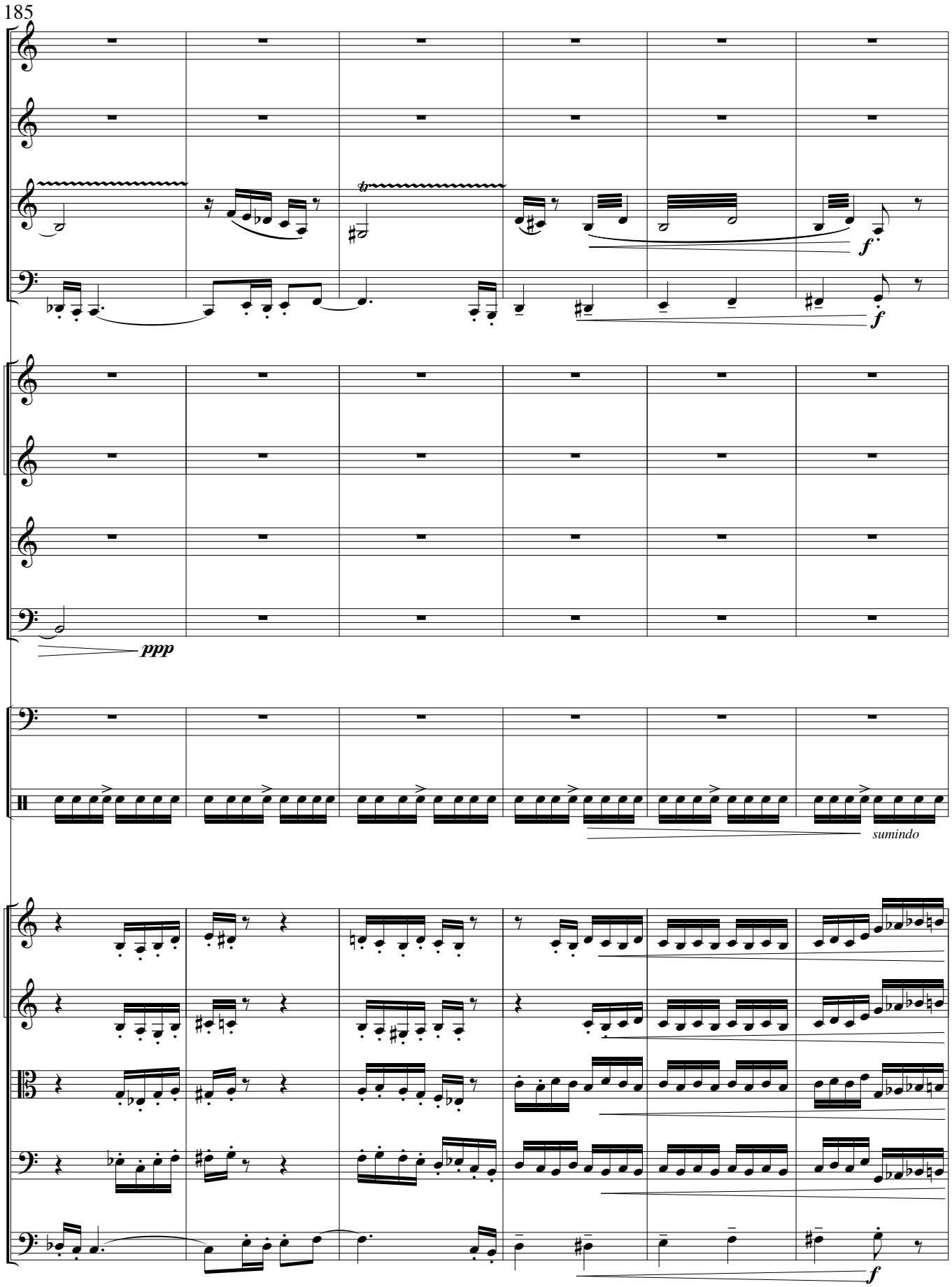
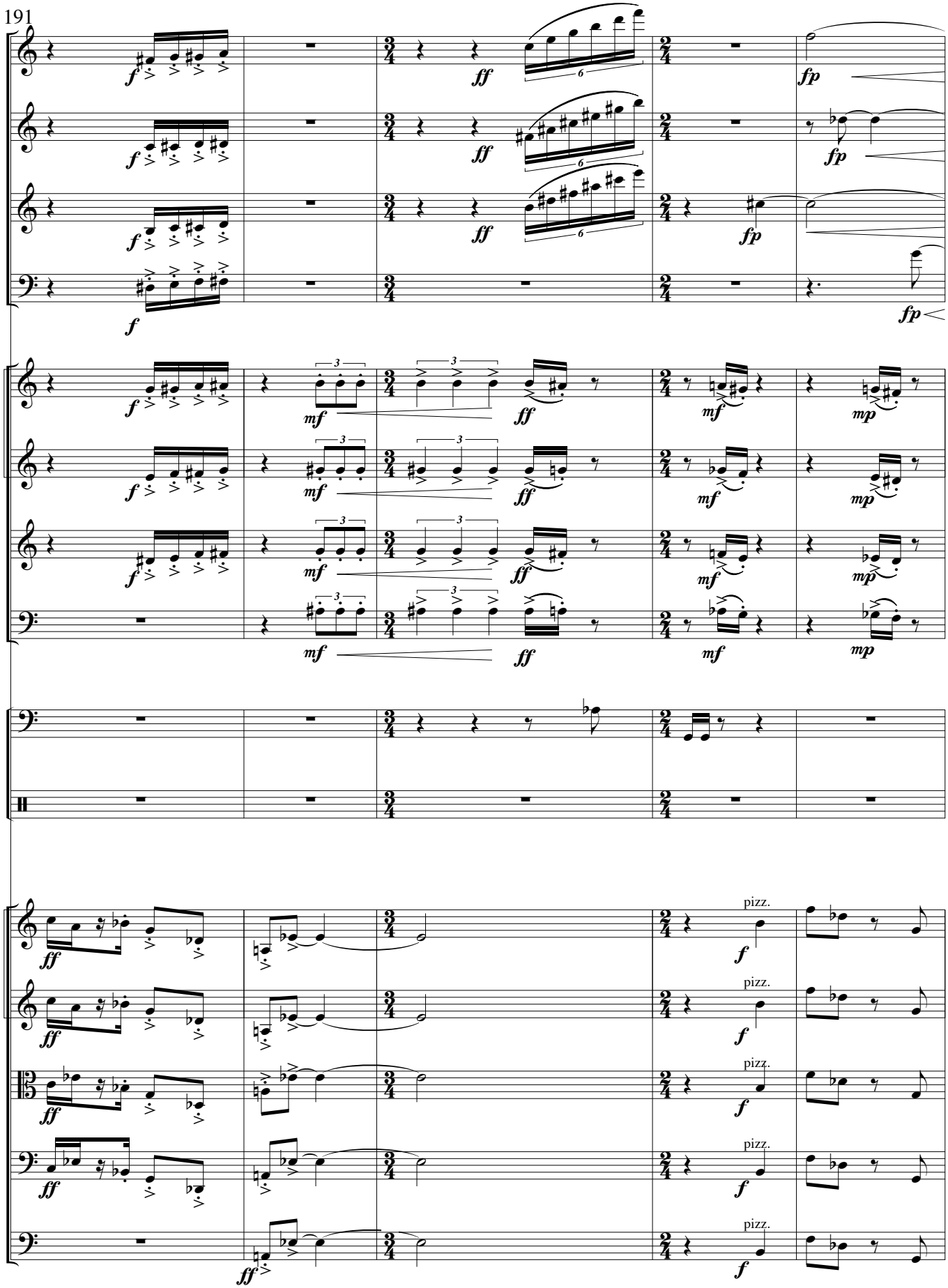
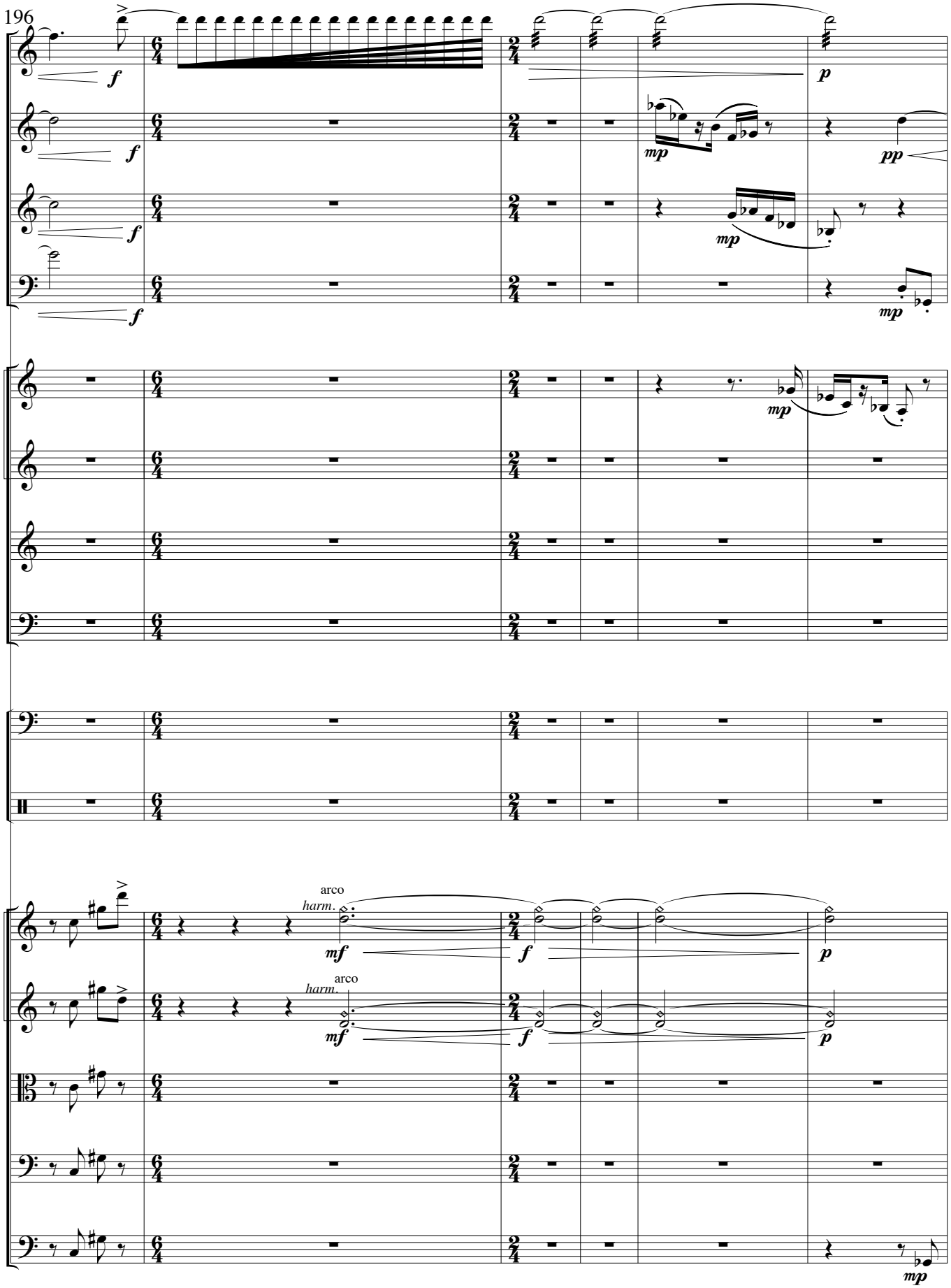
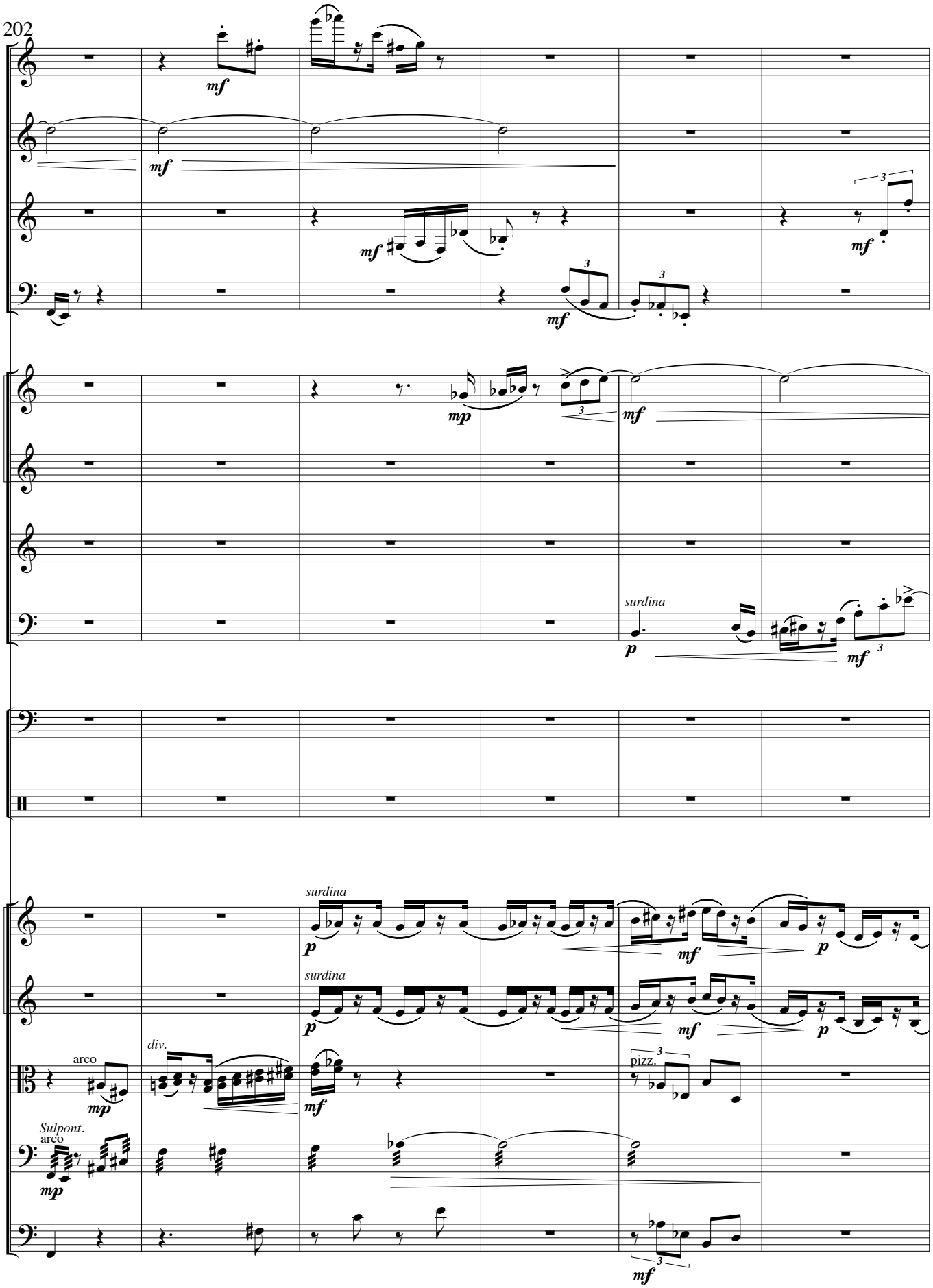
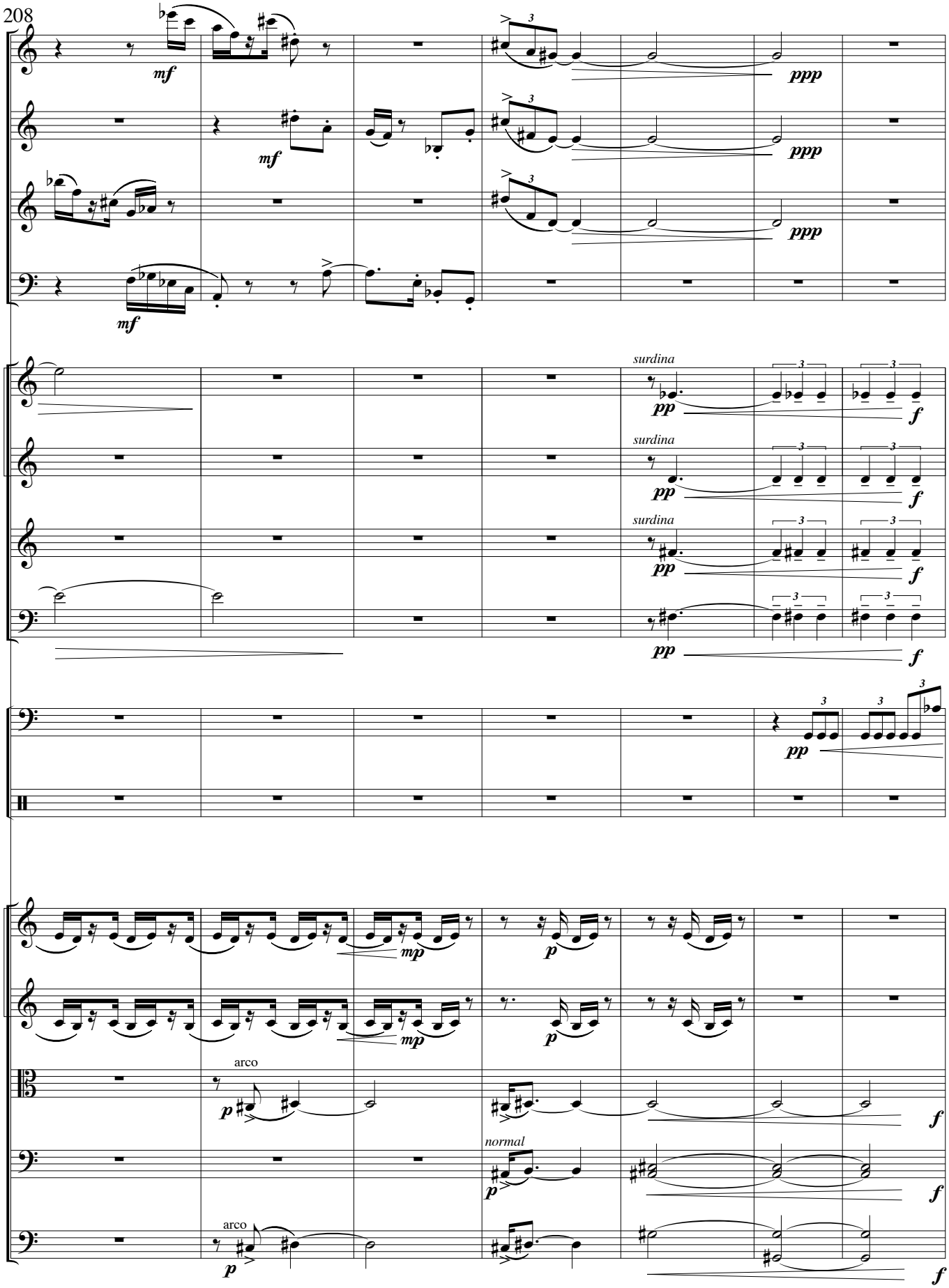
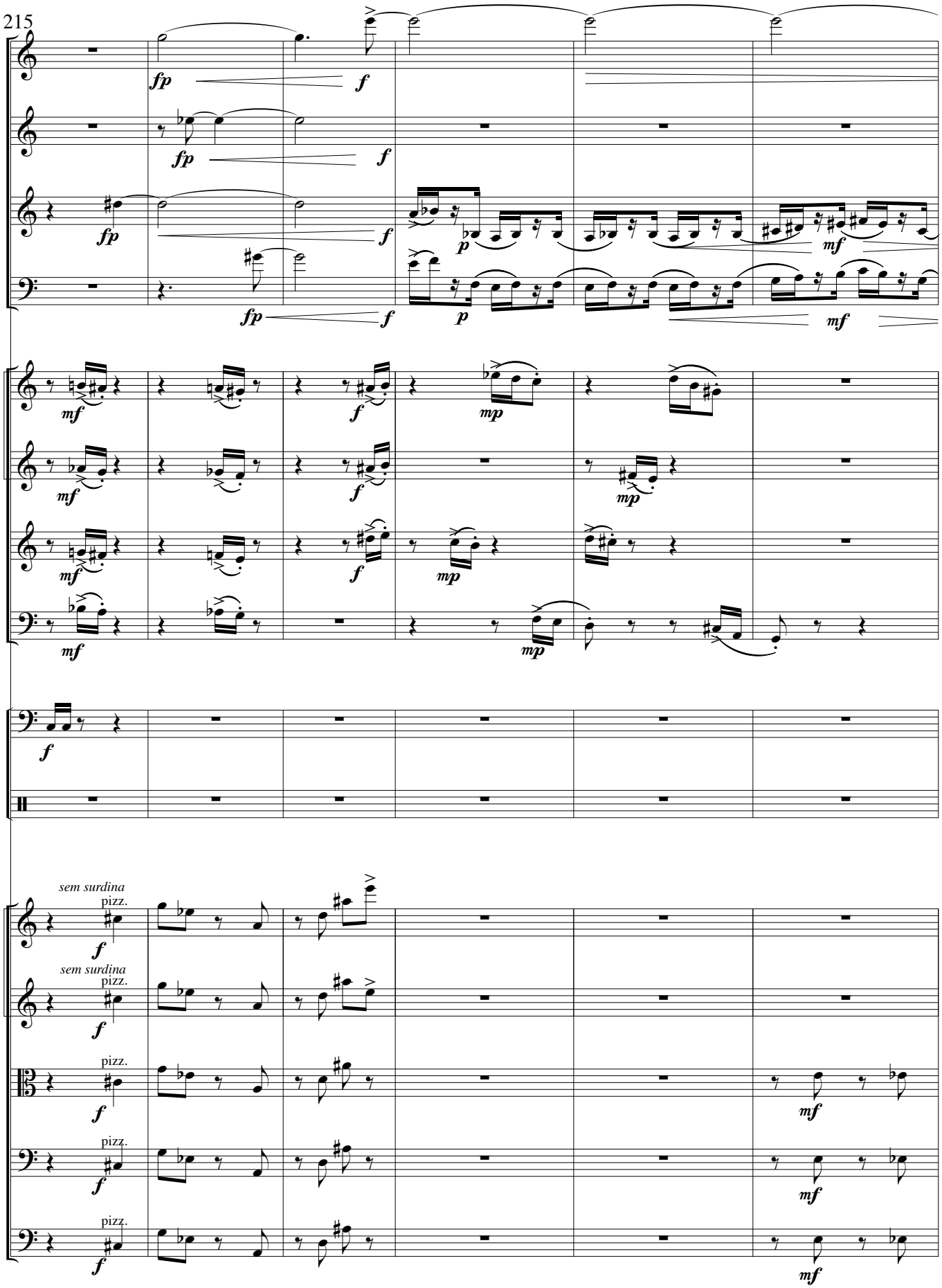
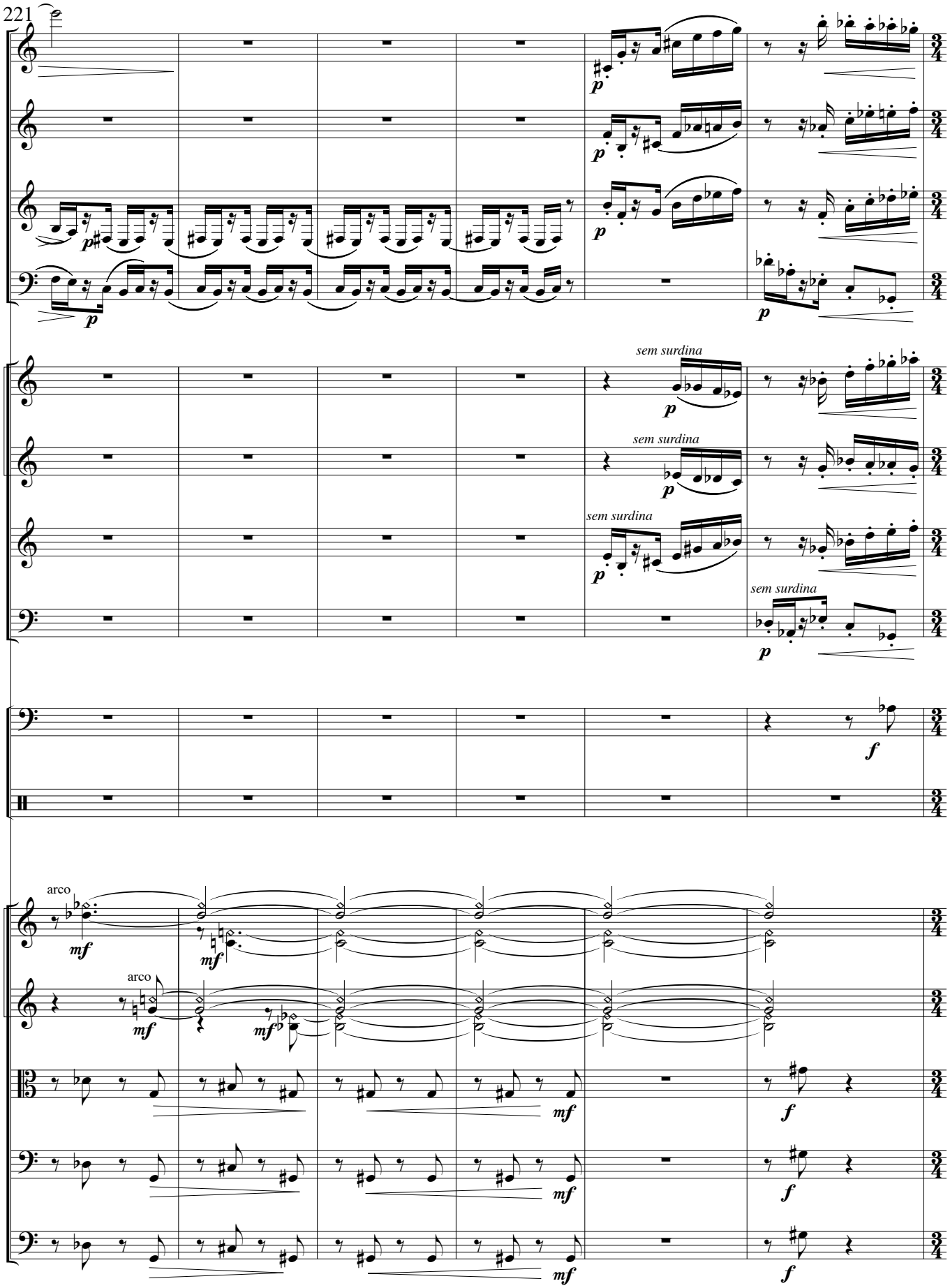
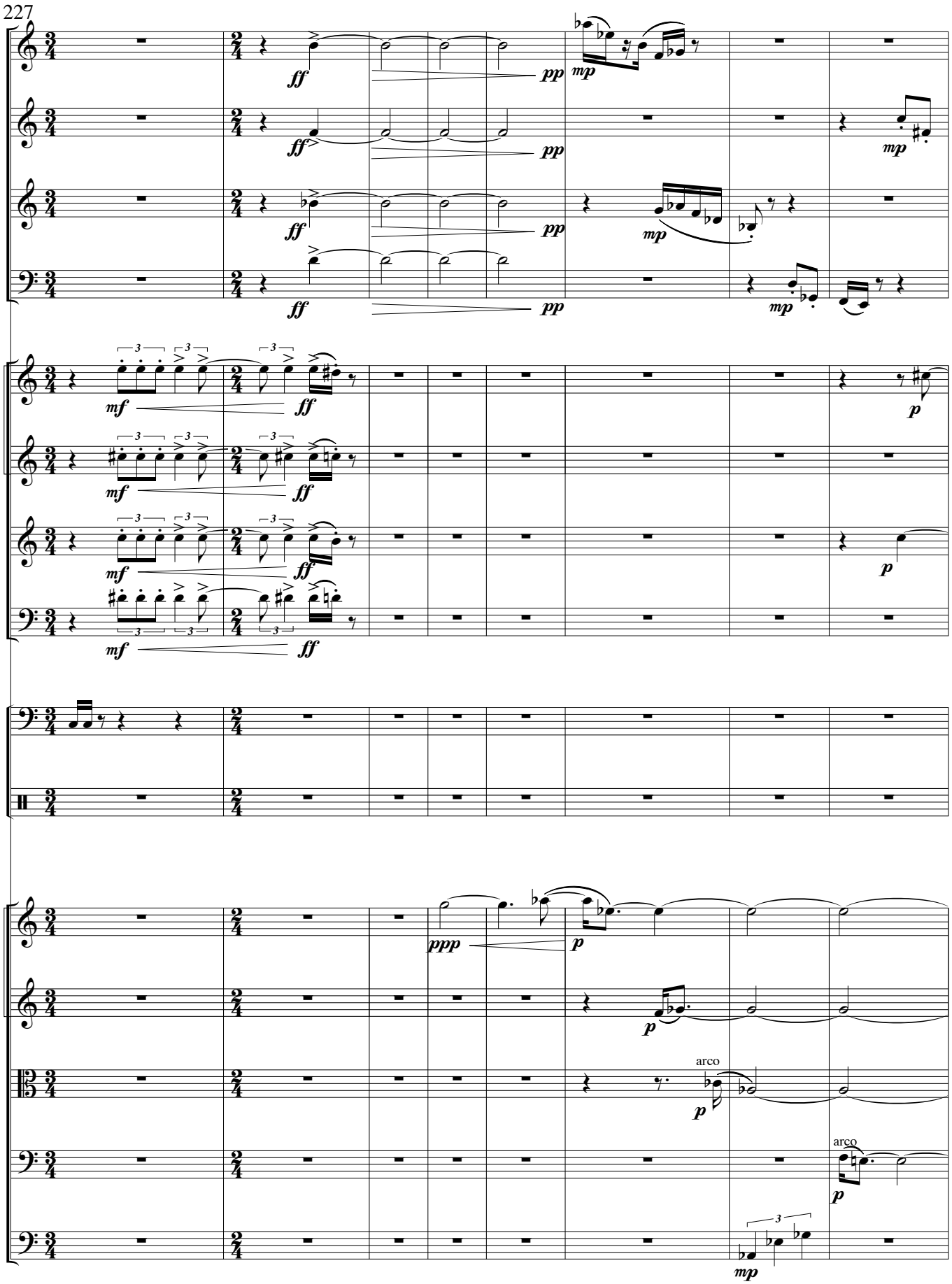
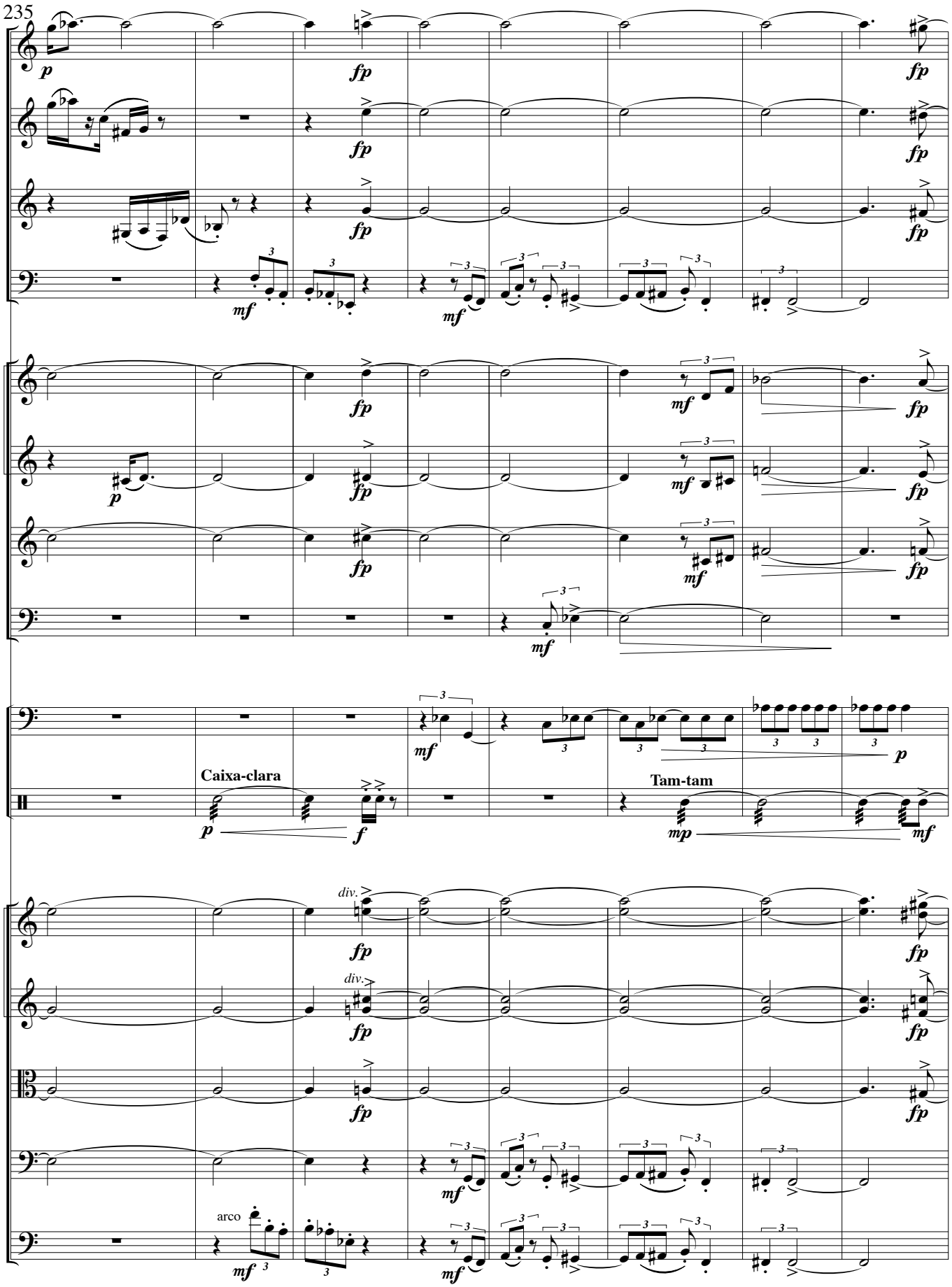
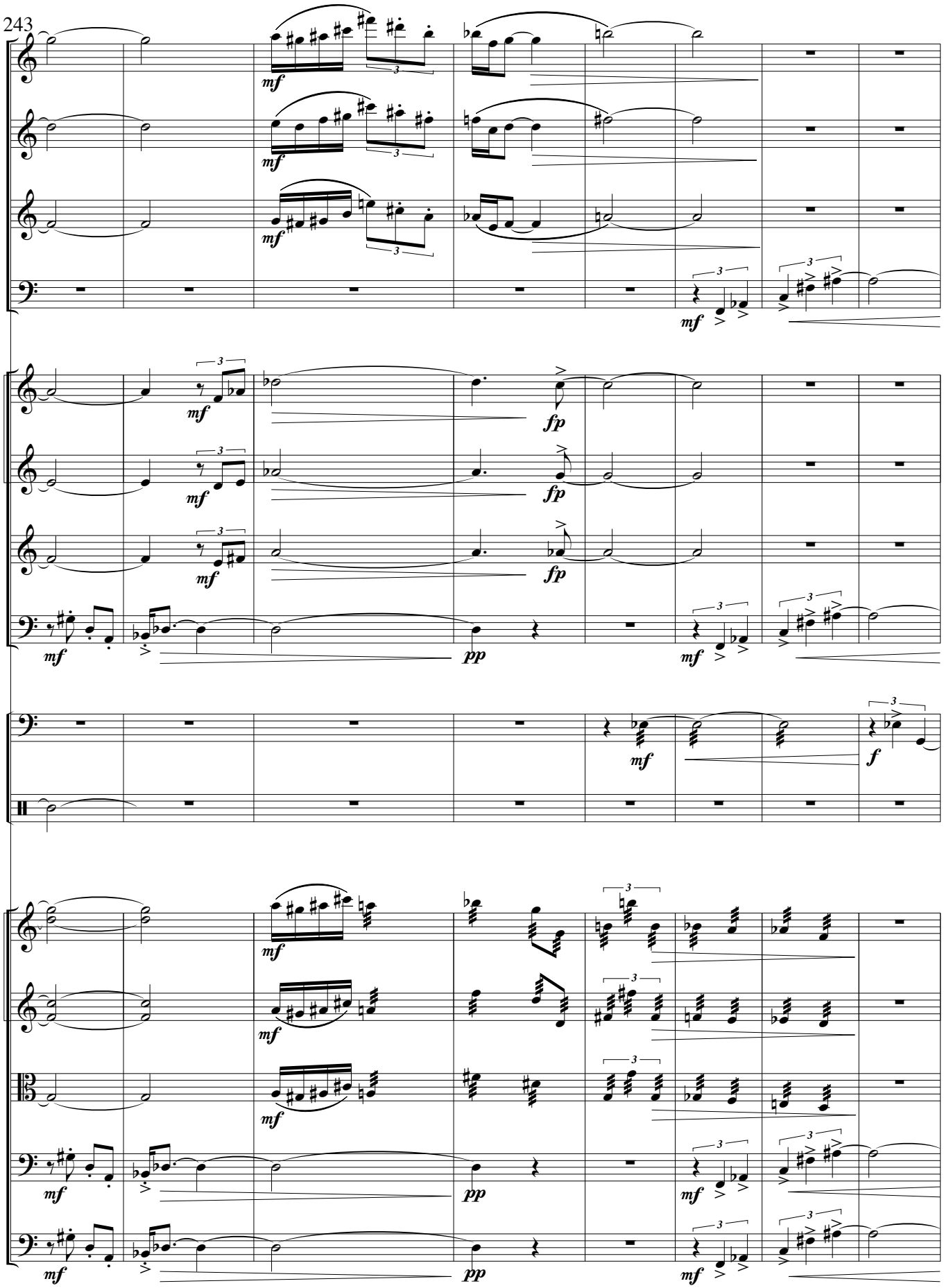
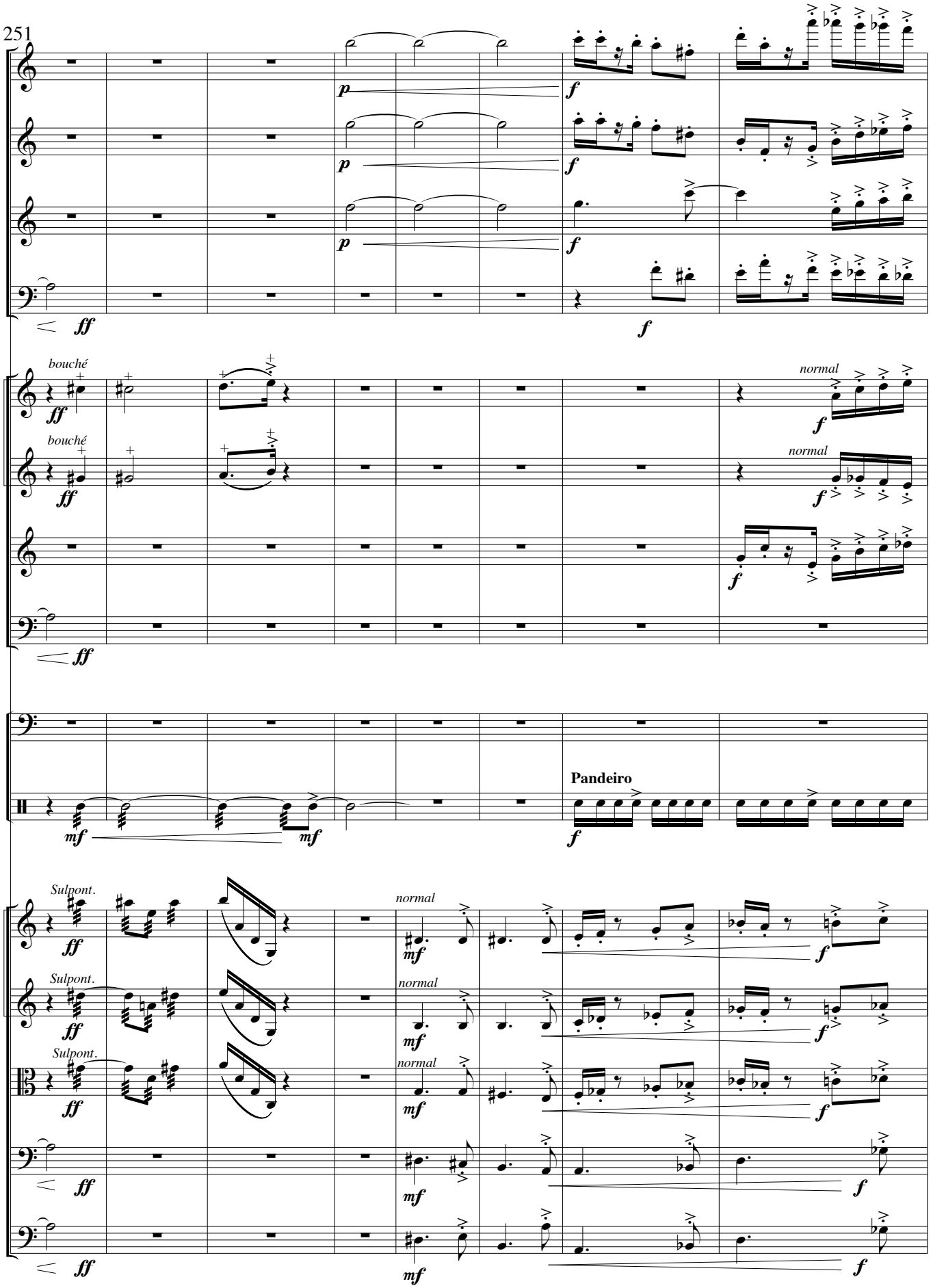
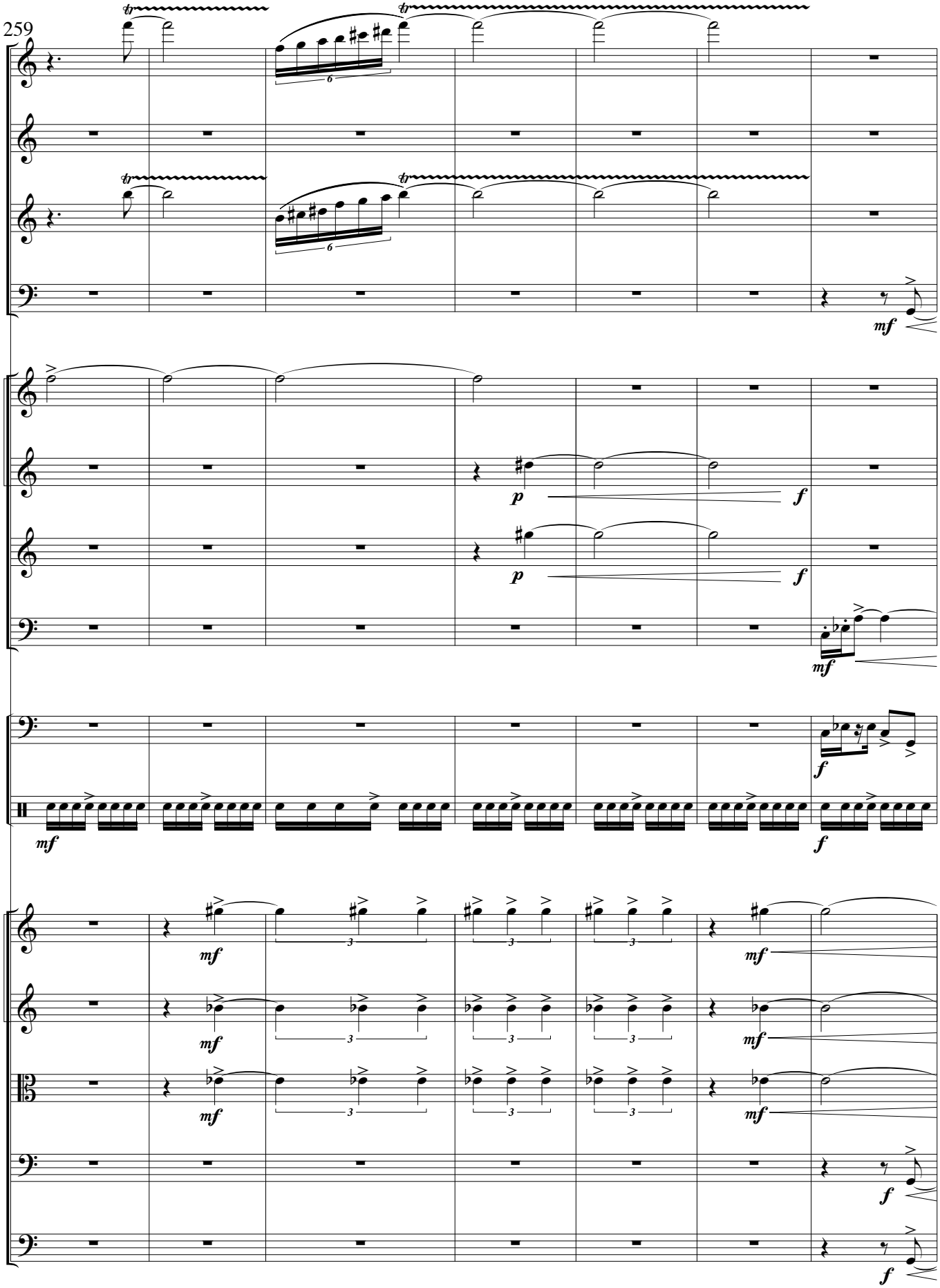
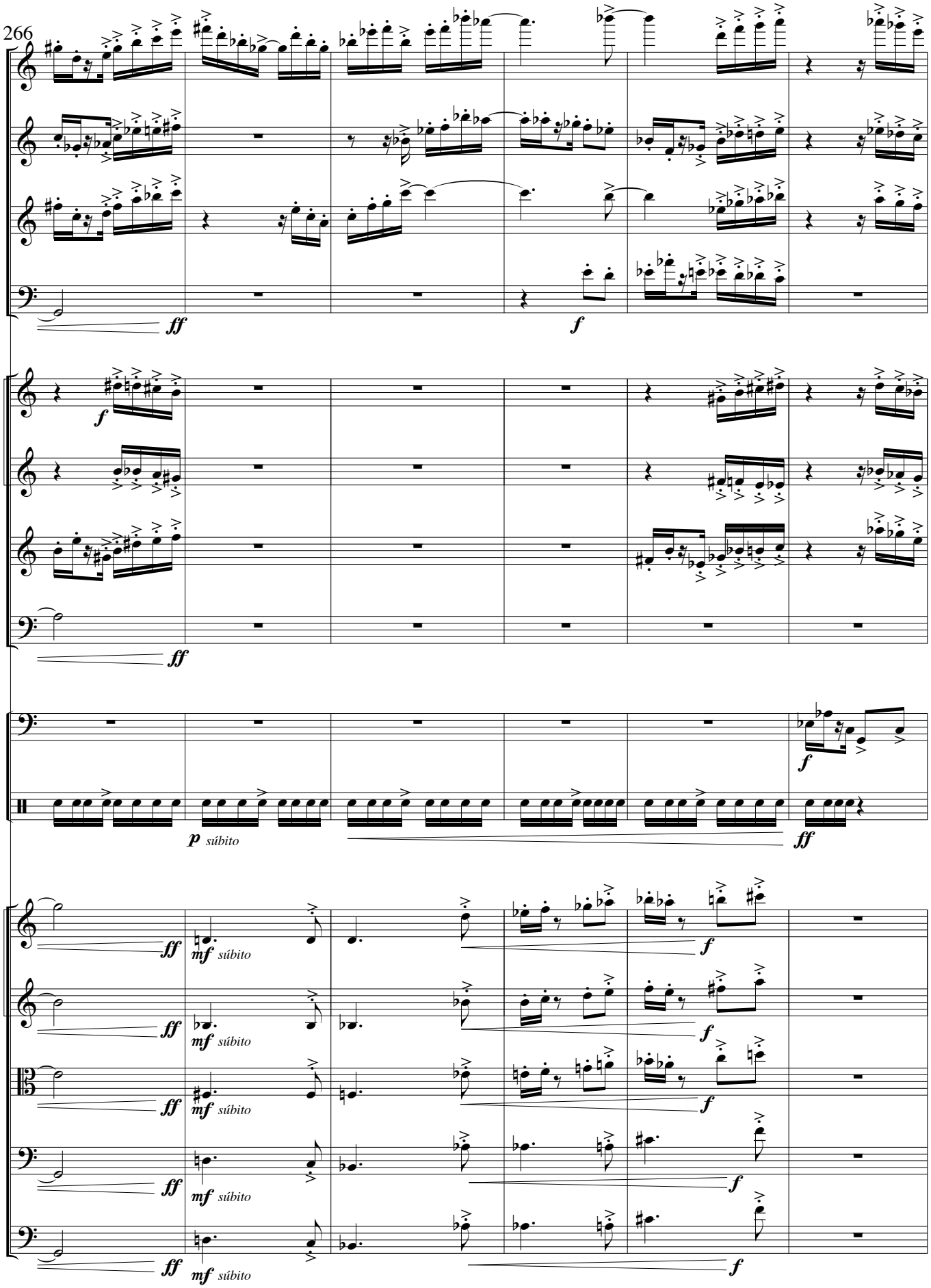
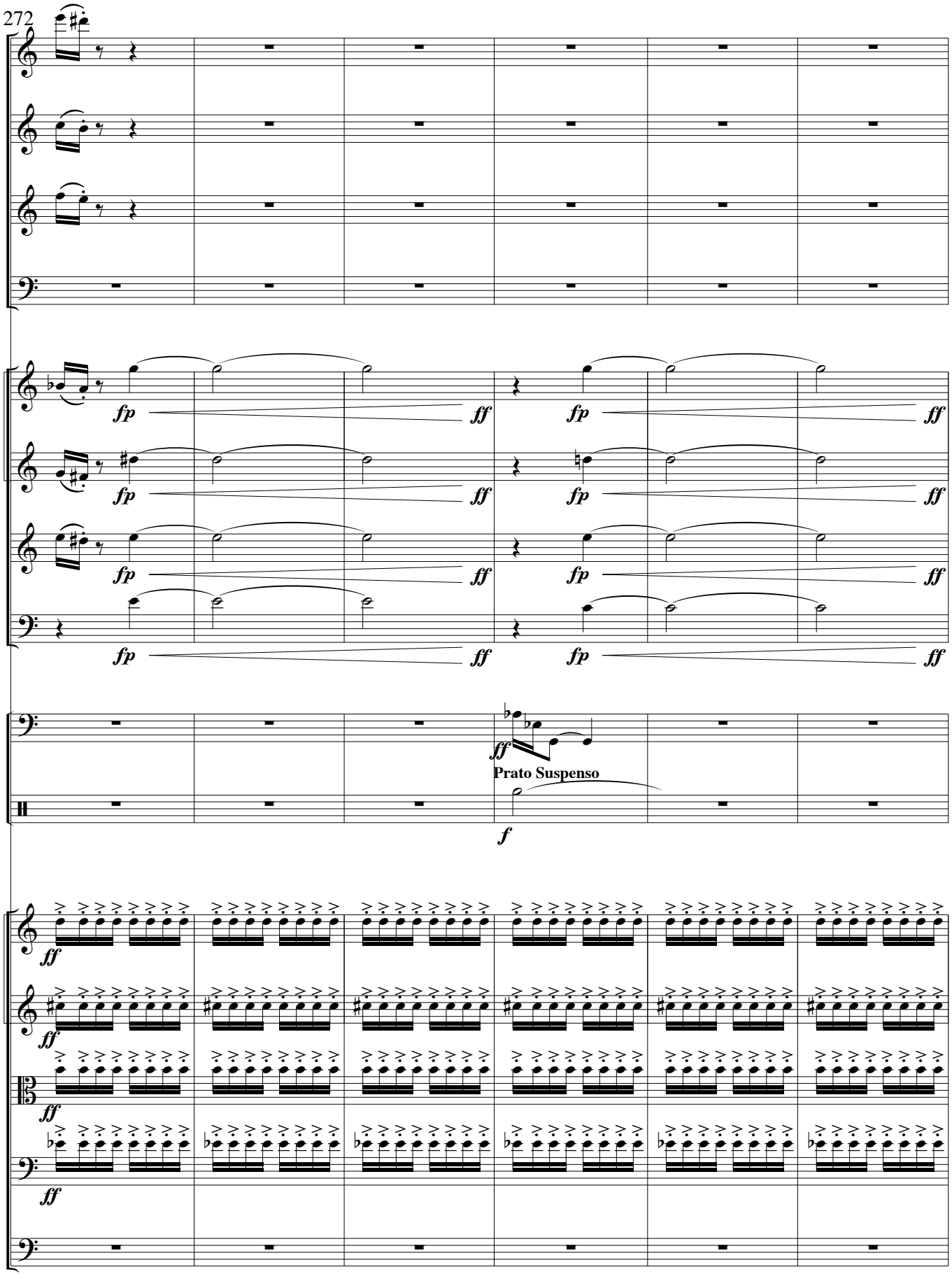
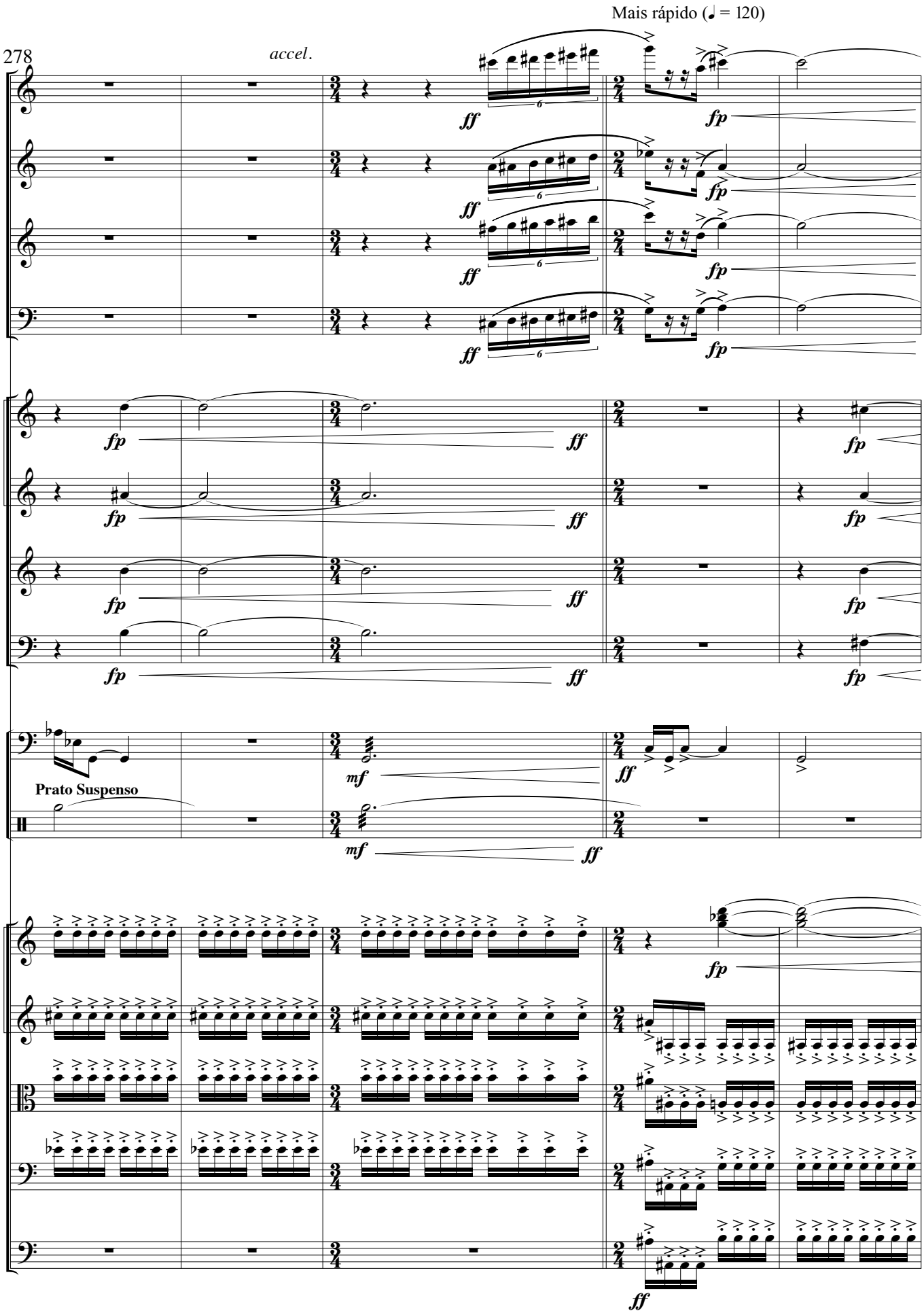
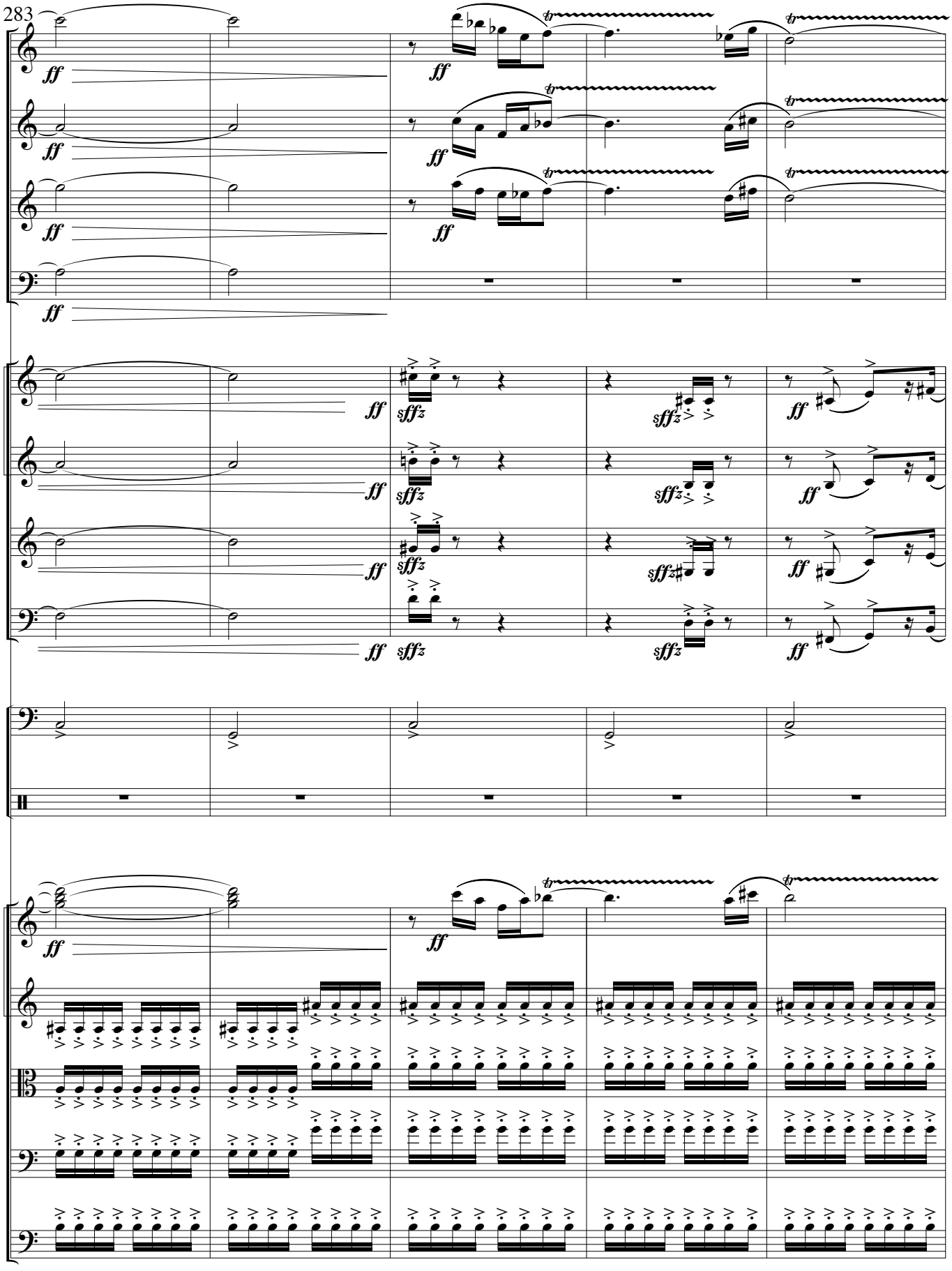
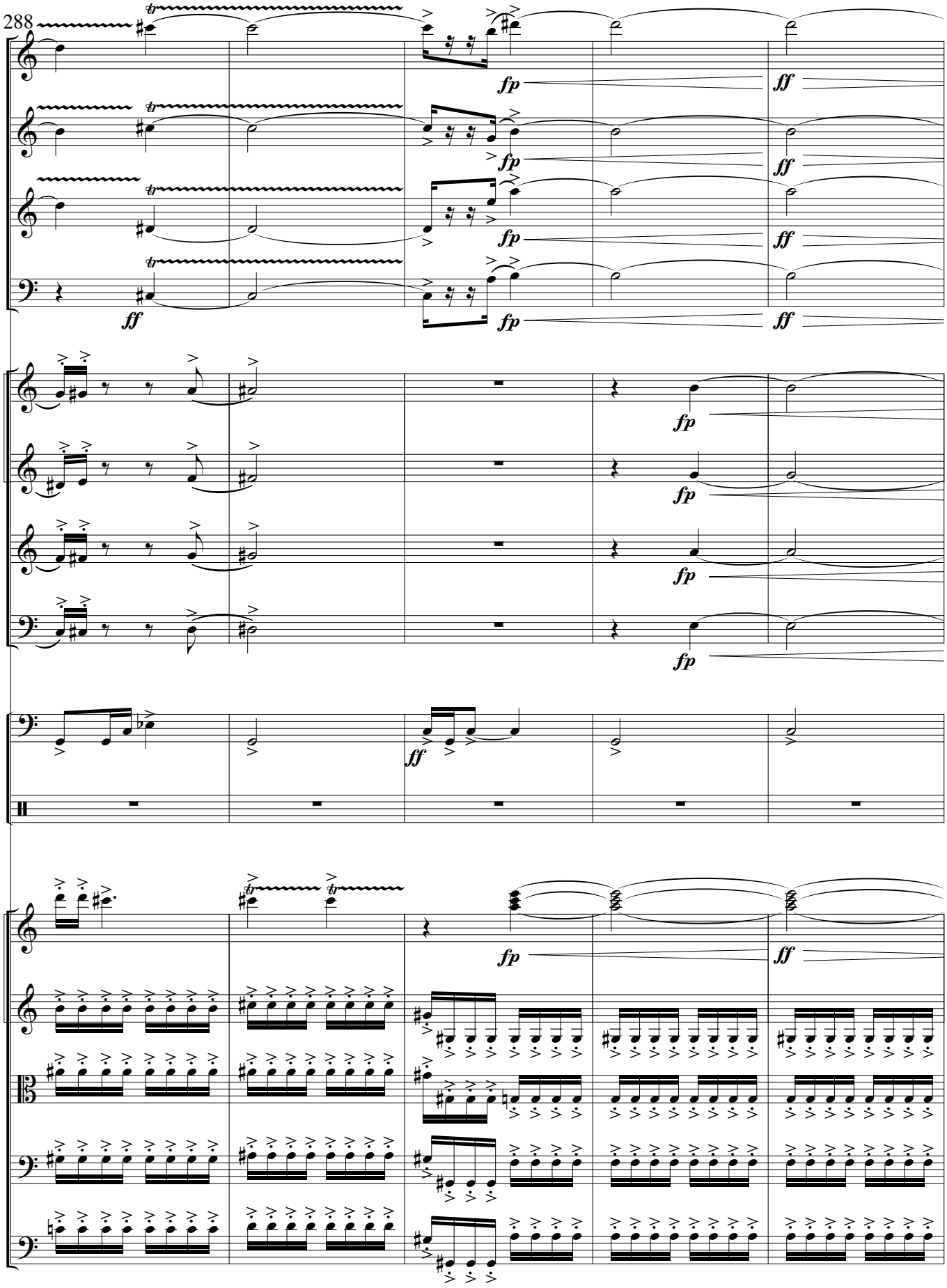
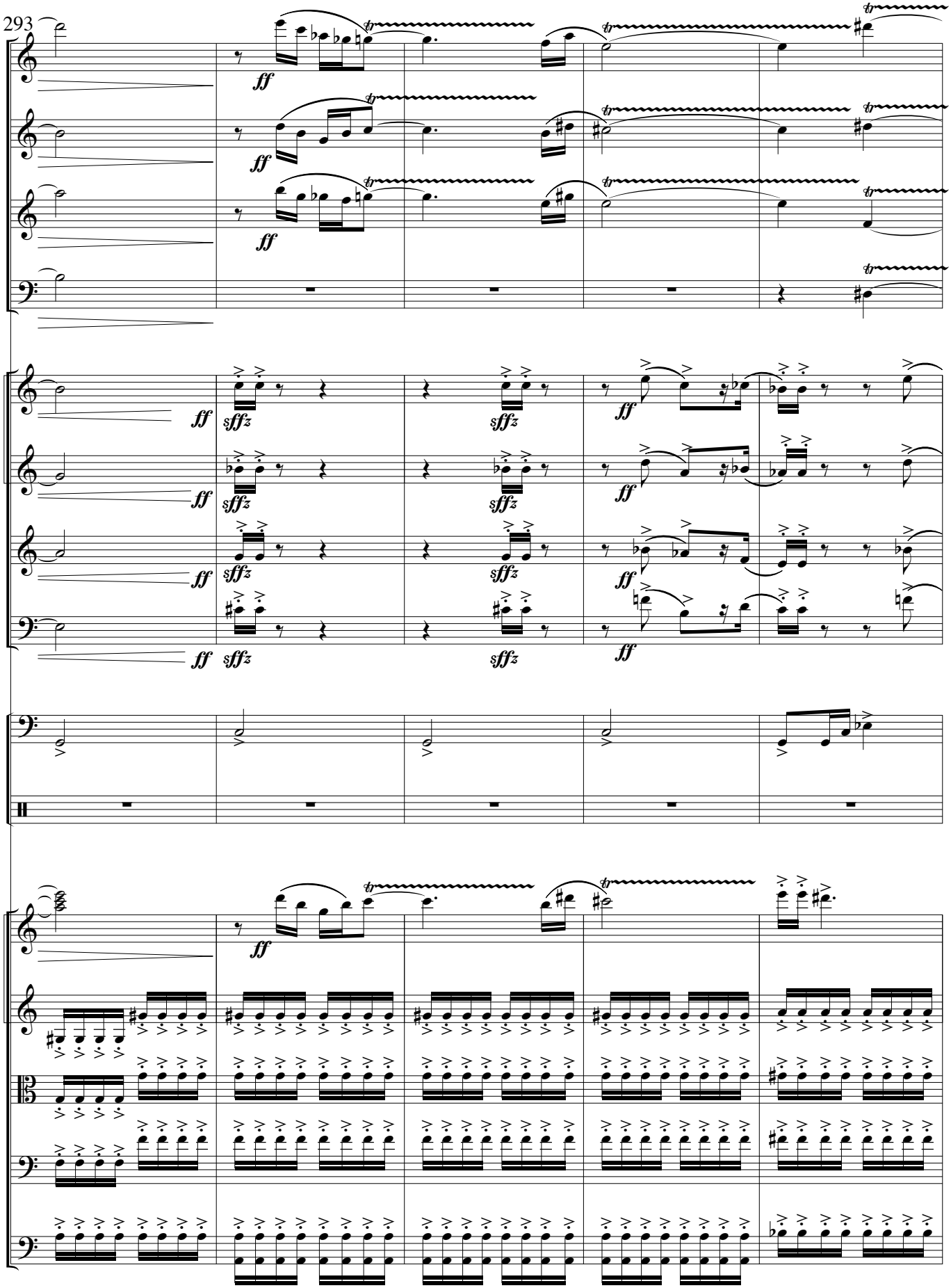
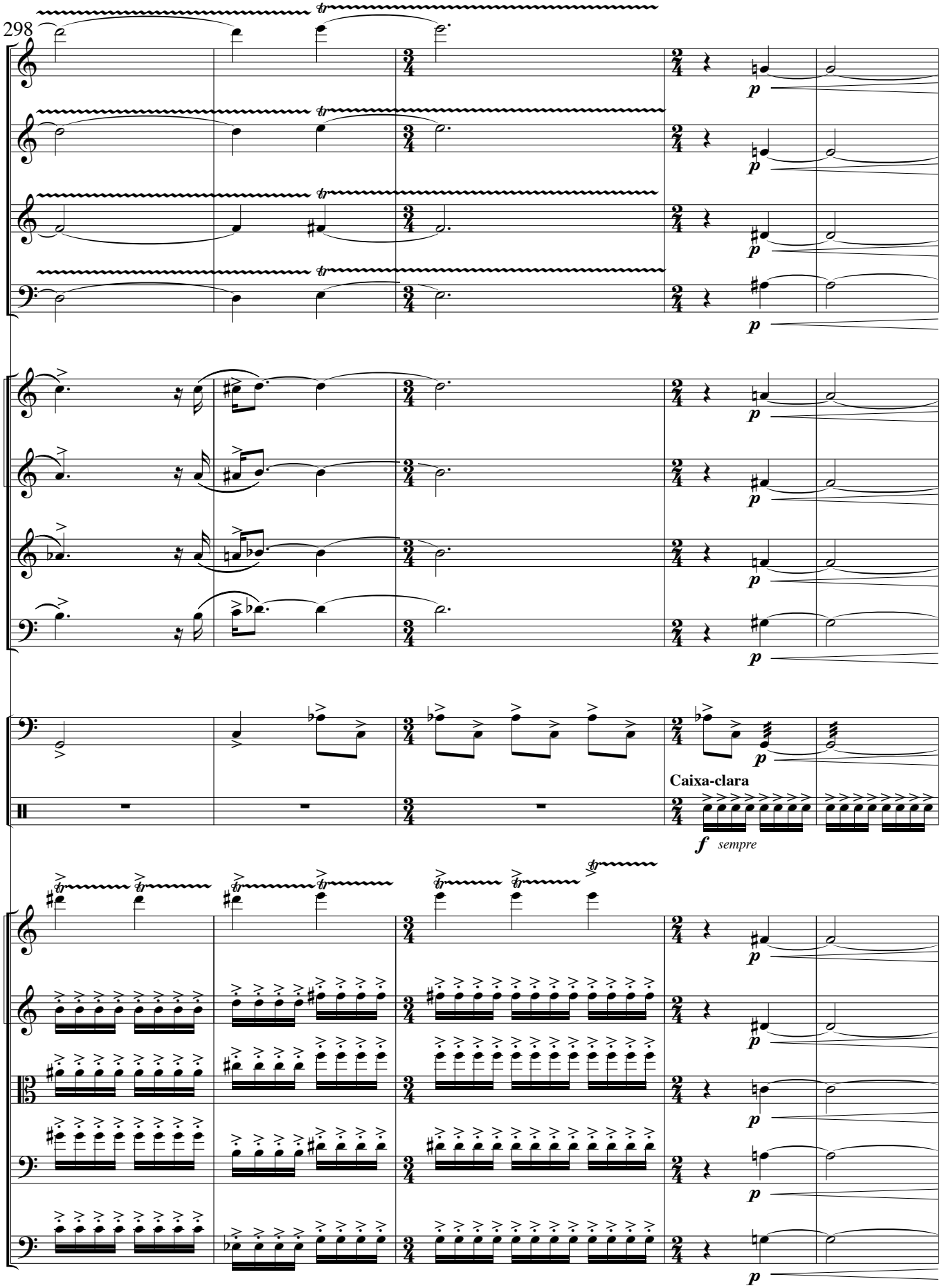
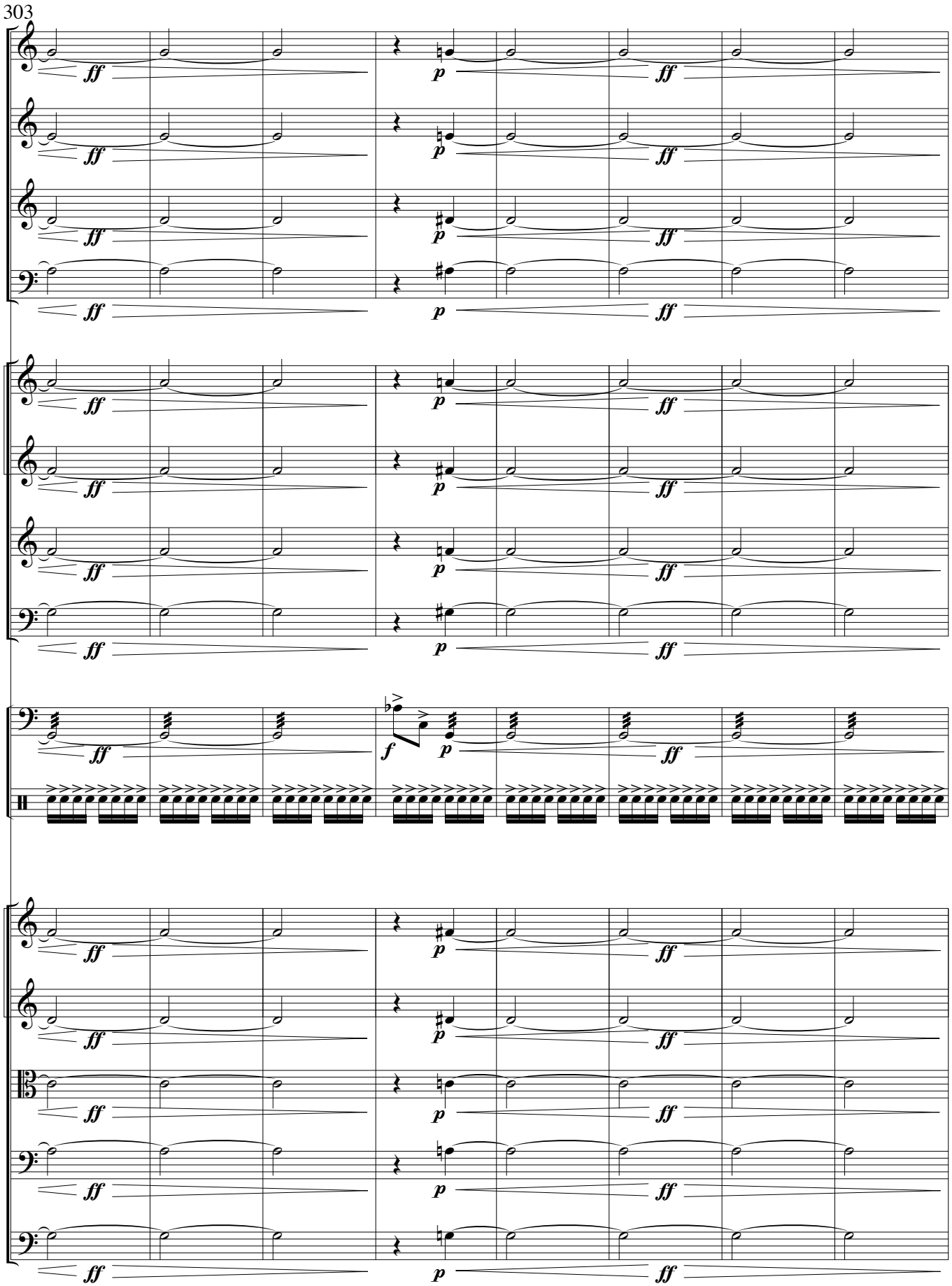
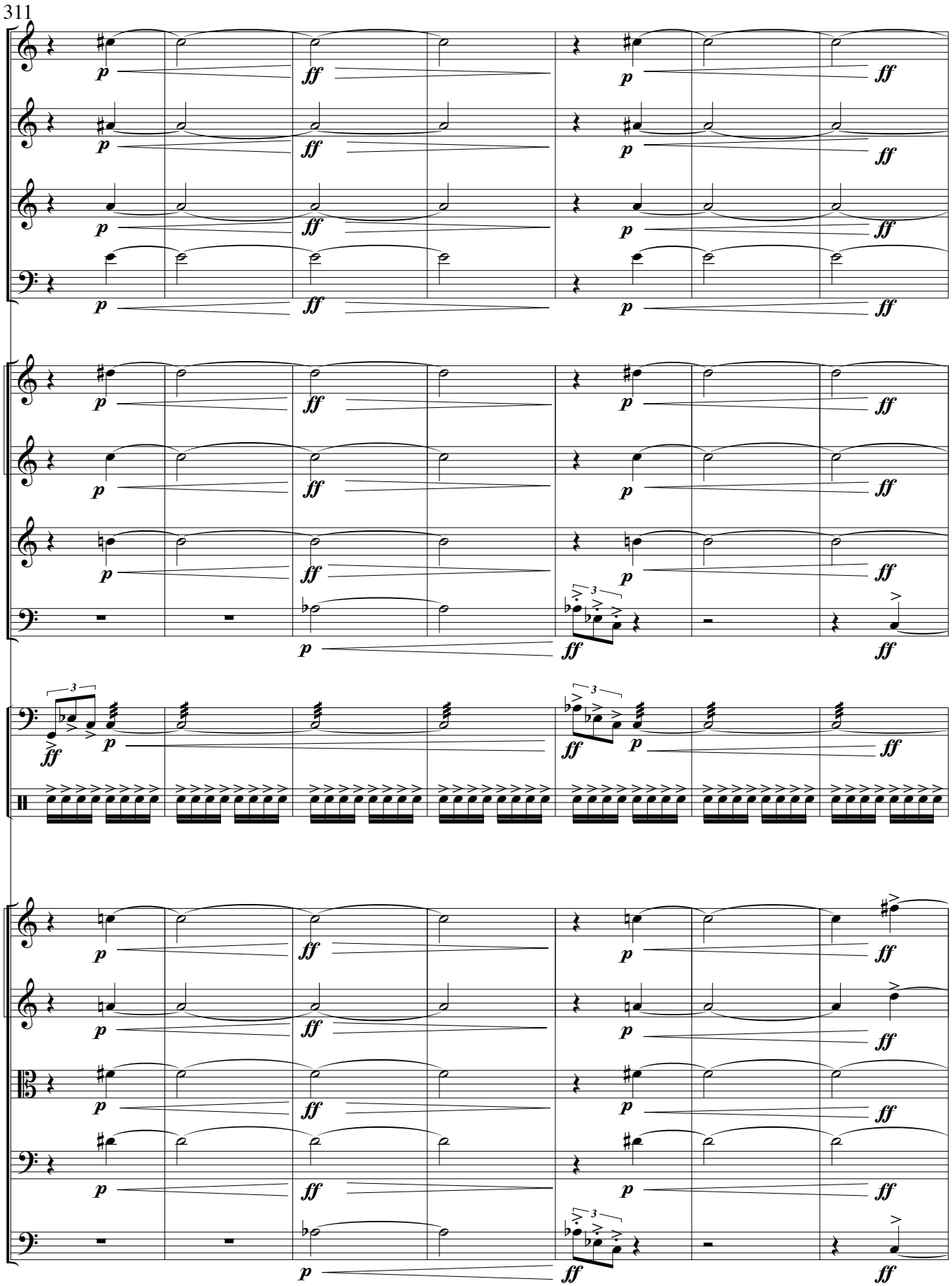
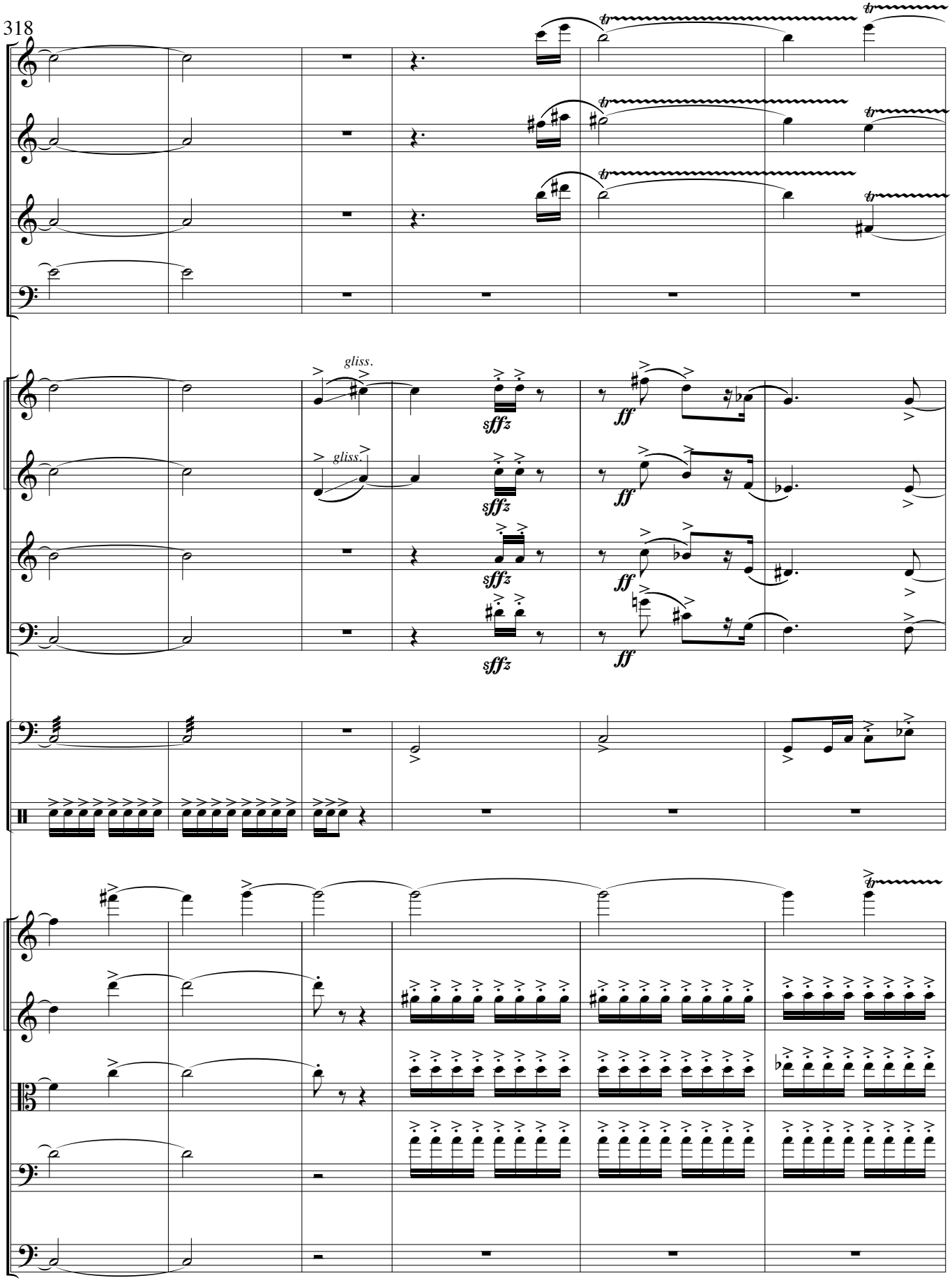
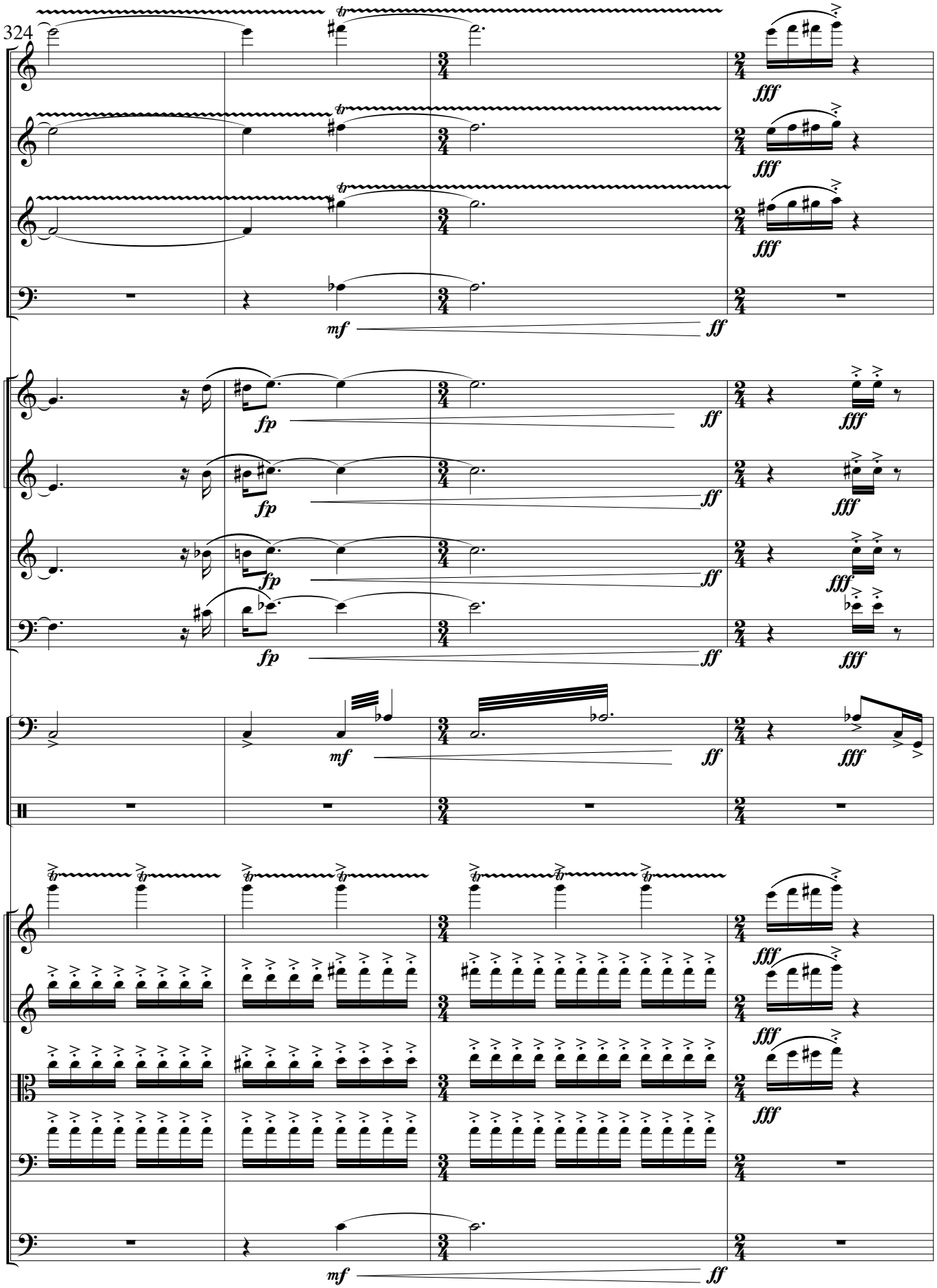
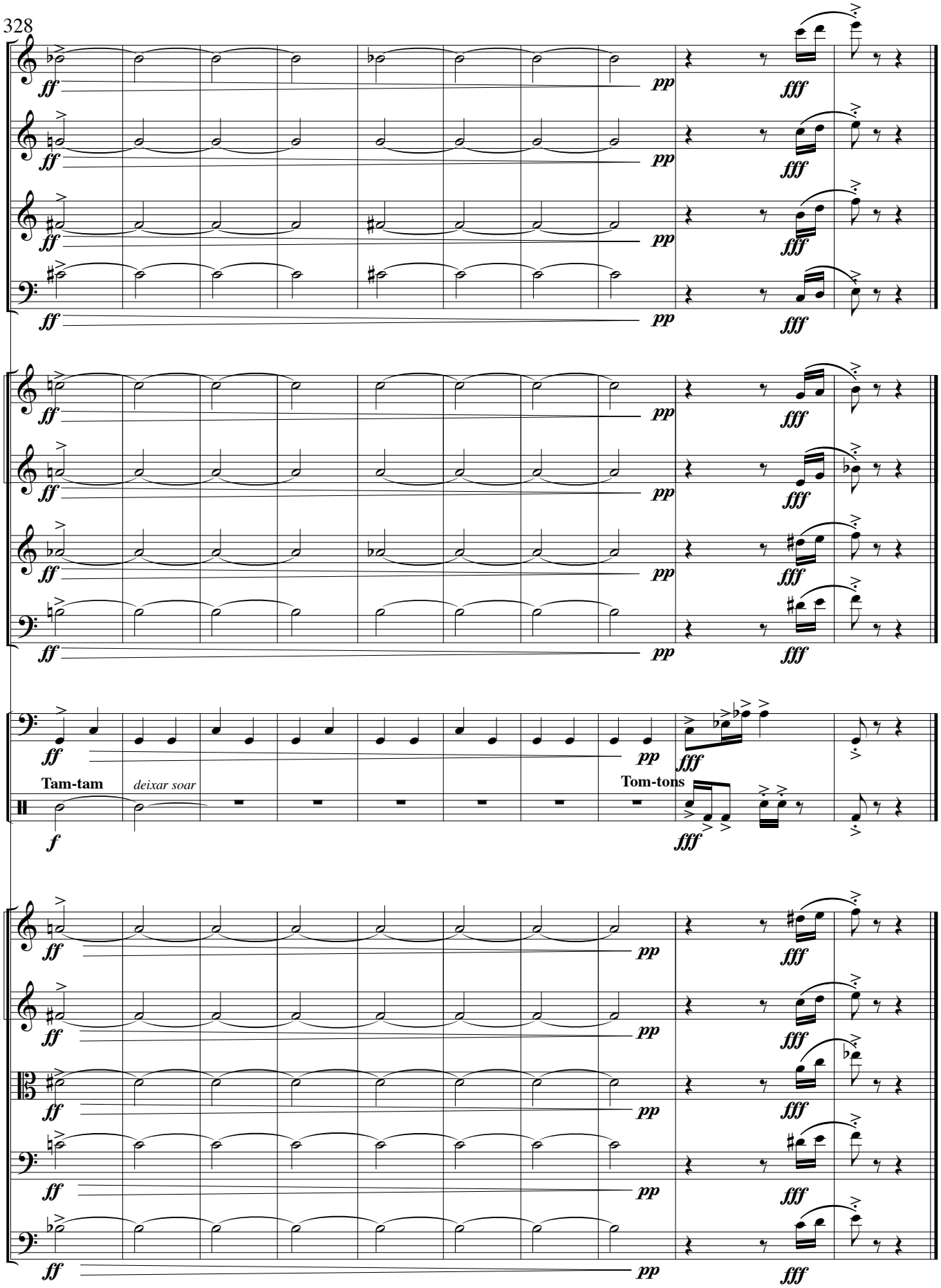
Wellington Gomes

Estilhaços Dançantes 431

Estilhaços dançantes

Obra comissionada para a XXII Bienal de Música Brasileira Contemporânea

Wellington Gomes
(2016)

Lento misterioso (♩ = 52)

6
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
surdina
sempre
Tamborim
pizz.
arco
Sulpont.
normal

13
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
normal
arco

16
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
normal
normal
Caixa-clara

19
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

21
Enérgico sambando (♩ = 114)
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
sem surdina
Prato Suspenso

26
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tamborim
Vln. I
Vln. II
Vla.
Vc.
Cb.

32
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
bouché
gliss.
pizz.
pizz.
mf
mp
p

39
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
mp
f
p
normal
sumindo
arço
pizz.
arco

46
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
div.
div.

55
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tamborim
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
div.

61
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ff
f
mf

67
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.

75
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
ff
fp
f
div.
3

81
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

90
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
div.
ff
fp
fff
f

96
rit.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
f

Lento (♩ = 60)
105
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
surdina
Prato Suspenso
pp
ppp
mp
mf

112
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
surdina
pizz.

117
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
pizz.
f

120
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

122
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.

Um pouco menos (♩ = 52)
126
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
p
ppp
fp
mf

132
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
ff
p
3

139
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tam-tam
baquetas leves de borracha
Vln. I
Vln. II
Vla.
Vc.
Cb.
Sulpont.
normal
a.n.

145
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
Tom-tons
pp
ff
mf

Lento (♩ = 60)
152
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Bombo
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

accel.
157
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Lunduzando (♩ = 110)
161
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf súbito

167
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Pandeiro
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

173
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
p súbito
mf súbito

179
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
súbito

185
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
f
f
sumindo
f

191
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

196
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
harm.
arco
harm.

202
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
surdina
arco
Sulpont.
div.
pizz.

208
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ppp
surdina
pp
f
mp
p
arco
normal

215
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
pizz.
fp
f
p
mf
mp

221
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sem surdina
arco
p
mf
f

227
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

235
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Caixa-clara
Tam-tam
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
div.

243
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
fp
pp
f

251
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bouché
normal
Pandeiro
Sulpont.
p
f
ff
mf

259
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
6
3
p
f
mf

266
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
p súbito
mf súbito

272
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff
Prato Suspenso
f

Mais rápido (♩ = 120)
278
accel.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Prato Suspenso
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fp
mf

283
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sffz
tr

288
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff

293
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sffz

298
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Caixa-clara
Vln. I
Vln. II
Vla.
Vc.
Cb.

303
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
p
f

311
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

318
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.
sffz
sffz
sffz
sffz
ff
ff
ff
ff

324
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
fp
fff

328
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timp.
Perc.
Tam-tam
deixar soar
Tom-tons
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
fff
f

Dur: 9'.30"